

DOCUMENT RESUME

ED 239 821

RC 014 588

AUTHOR Bhola, H. S.
TITLE Writing for New Readers: A Book on Follow-Up Books.
Workshop.
INSTITUTION German Foundation for International Development, Bonn
(West Germany).
PUB DATE 81
NOTE 192p.
PUB TYPE Guides - Non-Classroom Use (055)
EDRS PRICE MF01/PC08 Plus Postage.
DESCRIPTORS Adult Education; Adult Literacy; *Developing Nations;
Editing; Foreign Countries; High Interest Low
Vocabulary Books; Illustrations; *Lifelong Learning;
Marketing; Models; Policy Formation; Program
Implementation; *Publishing Industry; Reading
Materials; *Workshops; *Writing (Composition);
Writing Evaluation; Writing Skills
IDENTIFIERS *Follow Up Books; *New Literates

ABSTRACT

The monograph presents the writing of suitable "follow-up" books for new adult readers in developing countries in the dual context of lifelong learning and of support for development by communication. It presents writing for new readers from the perspectives of high level policy makers, reading materials specialists in ministries and directorates, producers of written material (directors of writers workshops, editors, illustrators, publishers, distributors), and the writers themselves. The monograph discusses the need for reading materials for new readers, explains a model of communication as part of development, and discusses implementing a national reading materials policy. It includes discussions of appropriate materials and discusses the style and writing process for both creative and expository writing. The monograph explains the role of illustrations, the role of the editor, and the problems of publishing and distributing the materials to new readers. The monograph explains various existing models for training new writers in workshop settings and notes the qualifications of a good workshop director. Finally, the book outlines a research agenda and describes other print media used in development support communication. A list of questions concludes each chapter. The book contains black and white illustrations. (SB)

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WRITING FOR NEW READERS: A BOOK ON FOLLOW-UP BOOKS

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By
H. S. Bhola
Indiana University



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1981

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Dedicated to

The poets in my life --

Balraj Komal

Dilip Singh

Krishan Adeeb

Makhmoor Jallundhuri

Fiqr Faunaavi

Iara Singh Kamal; and to

The India Coffee House crowd -- The Janpath, New Delhi

-- The Nineteen-fifties.

PREFACE

This monograph has been long in the making. The first thoughts about it, I can trace back to my days at Mrs. Walthy Fisher's Literacy House in Lucknow, India. During the years, 1966-68, I had the privilege of directing the School of Social Writing on the Literacy House campus, and conducting several workshops for writers of materials for new literates -- adult men and women who had been graduated as literates from adult literacy classes.

In trying to put together reading materials for our writer-trainees, I soon discovered that there were numerous pieces of writing available in the general area, but most of them dealt with a few recurrent topics. Typically, the subjects covered were the need to produce reading materials to stop relapse of new literates back into illiteracy; how to write easy-to-read materials; how to write and publish rural newspapers; surveys of reading interests of adults; approaches to the distribution of reading materials to readers in rural settings; and occasional reports on workshops conducted for the orientation and training of writers for new literates.

The overall role of print media (books, leaflets, folders, rural newspapers, wall newspapers, comic books) seemed not to have been well understood. Many important topics, related to the general area of writing for new literates, were not discussed at all, among them, institutional approaches to the promotion of reading materials; pre-testing of written

materials; and the research needs of the area. More seriously, I thought, writing of books was being seen as a problem merely of clear writing. The framework of discussion was literary. The traditions of communication, message design, and instructional development had not been brought to bear on the problems of writing for new literates. This omission was particularly serious. I remember writing and publishing a short paper, "Do You Plan Your Books Before You Write Them?" in the Literacy House organ Lekhak (The Writer), and getting requests from many places, including from a University professor in USA, then teaching a course on literacy journalism. The paper had merely elaborated the steps in instructional development as applied to planning the content of books and yet was seen as quite dramatic in 1967.

The plans to write a comprehensive training manual for our writer-trainees of Literacy House never went beyond a couple of articles in the Lekhak and the development of lecture notes. The need for such a manual was, again, reinforced during my work in Mwanza, Tanzania as a member of the international team on the Unesco/UHDP Experimental World Literacy Project in the Lake Regions of Tanzania. To fulfill the need for producing different kinds of reading materials for adult learners, the Mwanza Project invented its own version of writers' workshops (quite different from the Literacy House model, as we will see, later); but initial work was indeed handicapped for lack of professional writing on the subject

which writer-workshoppers could have read by way of orientation.

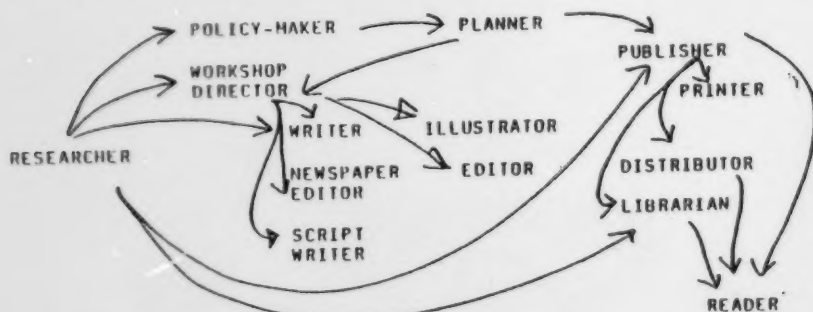
During July 17-28, 1976, I had the privilege of being invited to direct the Regional Workshop on Writing Easy-to-Read Materials for Adults for participants from RDC countries -- Afghanistan, Iran, Pakistan and Turkey -- held at the International Institute for Adult Literacy Methods, Tehran, Iran. Among the documentation was a long paper I had written a few months earlier, "Reading Materials for the New Reading Public: A Policy Brief," since published in IIALM's Literacy Review, No. 1, 1980. This material was found quite useful in discussing the policy and planning issue in a training setting. The realization emerged again that similar material was needed on the technical aspects of content planning and writing of books for new readers. Dr. John W. Ryan, then Director, IIALM encouraged me to do the book that I had planned for so long to do.

The monograph on writing for new readers had to wait another five years for the "Workshop for Writers of Reading Materials for Adult Basic and Continuing Education" in Kitwe, Zambia, during May 14-27, 1981 to, finally, come about. Even now, what we present is a hurried first draft which will be tested-in-use at the Kitwe Workshop in May 1981. It is our hope that there will be other workshops on the subject in Africa and elsewhere in later years; and that we will be able to reflect the Zambian (and some of the subsequent) experience in the monograph before it is published for wider use.

The conceptual framework

The monograph as now presented here is planned within the dual framework of Lifelong Learning and Development Support Communication. We like to discuss the issues and problems of reading materials within the context of lifelong learning by adult men and women. In that sense, we are not really confined to "new literates" but like to address all new readers. (We will discuss our conception of new readers in the following paragraphs.) At the same time, we will place the discussion on reading materials (as print media) within the conceptual framework of development support communication -- as part of the total set of media that must together carry the communication burden for development -- by explaining, enthusing, motivating, sustaining, reinforcing, and inviting participation.

Our focus in the monograph will be comprehensive. It will cover the total "culture of writing," as presented graphically below:



As can be seen from the above diagram, we have discussed the problem of writing materials for new readers from the perspectives of, at least, four different groups of people:

1. High-level policy makers.
2. Reading materials specialists in ministries and directorates.
3. Mediators in the book production process, such as directors of writers workshops, editors, illustrators, publishers, and distributors of reading materials; and
4. The writers of reading materials themselves.

Policy makers are an important group of people because they decide what will be done and what will not be done. They allocate public resources to some projects and programs and not to others. To enable them to make informed decisions, we must supply them the needed information in a clear and usable form. While policy makers may not be directly interested in how-to-do-it information, some of this information must be used by policy makers for good decisions. The essential need of the policy maker is, however, clear justification for programs of reading materials for new reading publics. Such justifications must be provided to them.

The reading materials specialists in ministries and directorates will have to make plans that implement policies given to them. Once they have got the mandate from the higher-level policy makers to go ahead in the direction of

producing reading materials for the new reading publics, and once they have got the resource allocations to do it, they must work out plans that convert policy intentions into real programs and projects. These planners in ministries and directorates may not write reading materials themselves but will have to promote and sometimes supervise writing and production. They must, therefore, be conversant with the how-to-do-it issues in this area of materials production.

The mediators between policies and plans, on the one hand, and, the writers and their new readers, on the other, are many. These include directors of writers workshops who can train the writers for the special tasks of communicating to new literates. They include publishers who must print those books and make them available to the general public; and there are the distributors and some others.

Finally, there are the writers themselves. They have their own special interests and they have their own special questions that must be answered.

We will be dealing with the special interests of all these four major categories of people. Understandably, many of the concerns of the policy makers, the reading materials specialists, the writers, and what we have called the mediators, will be common. Yet each group will be interested in some issues more than in some others and at least, will have a special way of defining the issues that do interest them. This monograph will throw some light on the problems of providing

books for new readers from each of the four perspectives, and for each interest group defined above.

The organization of the monograph according to the concerns of these four interest groups would enable the reader to go directly to the section that interests him or her most, while referring to other sections where necessary to understand how the various pieces fit together.

More on the definition of the monograph

A final comment has to be made about the bi-focal nature of the definition of the monograph. On the one hand, it is a most comprehensive definition of the area as the preceding paragraphs should indicate. It will discuss the "Why" (Why should we produce reading materials for new readers?); the "What" (What kinds of reading materials should be produced?); and "How?" (How should the written materials be written, illustrated, edited, pre-tested, produced and distributed?). Instead of new literates (sometimes called neo-literates), we will talk of new readers. But at the same time, we will not be able to discuss all reading materials but only follow-up books.

New readers. Until a few years ago, adult educators and literacy workers used to talk of reading materials for new literates (or neo-literates). New literates was a description for adult men and women who had learned to read and write within the setting of adult literacy classes especially organized for them. More recently, the phrase new readers is

being preferred. If nothing else, this phrase enables us to see that there may be other reading publics, other than the new literates, whose reading needs must also be met. These may be the youth who learned to read as part of their schooling or through some other semi-formal or non-formal educational program specially organized for them.

Understandably, the phrase new readers is somewhat of a misnomer because the people we are talking about are not really "readers" yet, they are only potential readers. We are in fact talking about a group of people -- youth and adults -- who have acquired reading skills in school or in out-of-school settings but who will not use their reading skills, and might even lose those skills, if nothing is done about it. The thesis of this monograph is that these new readers can be motivated to read if suitable reading materials are made available; materials that are of interest to them, and are written in a readable style. The related assumption is that such materials are not currently available in sufficient quantities.

Reading materials. The phrase reading materials had also come into usage recently in preference to what used to be called "follow-up books." We like to use the phrase reading materials in preference to "follow-up books" because the phrase reading materials reminds us that there is more to reading materials than only follow-up books. For example, there are folders, leaflets, wall newspapers, rural community

newspapers, poster sets and flashcards, comic books and special magazines. Also, the phrase "follow-up books" suggested to many the idea of graded materials. While follow-up books do have to grade their vocabulary, these are not graded books build upon a primer.

Having said that we must admit to a narrowing of focus in the present monograph. We have included only very brief notes on reading materials other than books. The planning, writing and publication of these materials require special approaches which could not be discussed satisfactorily within the scope of a single monograph. Again, books in this monograph are equated with "follow-up books." We do not include in our discussion the writing and publication of literacy primers, nor do we talk of graded books meant to follow literacy primers in strict sequence. So conceptually we are talking of reading materials; but our focus in this monograph is on one genre -- the follow-up book.

Having thus defined our focus -- on the one hand, large and comprehensive, and, on the other hand, sharp and special -- we invite the reader to follow on.

May 1981
Bloomington, Indiana

H. S. Bhole

1. JUSTIFYING A READING MATERIALS POLICY

This chapter is addressed to the policy maker. Its basic objective is to put the role of reading materials (especially of follow-up books) in the perspective of development; and, ultimately, of planned change and cultural action.

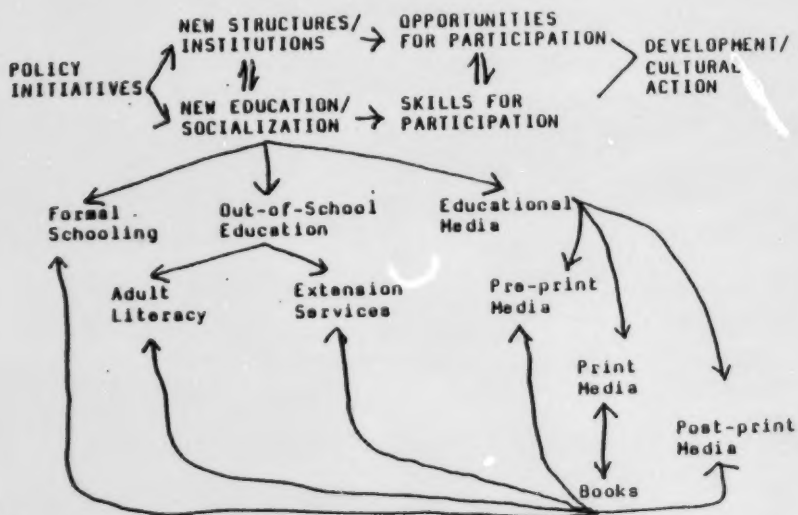
For the provision of reading materials for new readers in a developing country, many different people must collaborate, among them, policy makers, planners, writers, publishers, distributors and researchers. The role of the policy maker might easily be described as the most important. This is so because policy makers envision new futures and new directions for their societies; and policy makers then provide the institutional and material resources to implement those visions. They decide what should be done, and allocate resources needed for doing what they think should be done. If the policy makers are not convinced, provision of reading materials for new readers will not get on the national agenda. Nothing will get done.

A model of communication for development

Production of reading materials is message making with a social purpose. A follow-up book is an element in a network of messages that may use pre-print (folk) media, print media and post-print (electronic) media. An orchestration of all these media and messages must provide the communication support for the education and socialization of citizens of a

society, to enable them to participate in the society's institutions. An integrated approach to creating new and progressive institutions and the required socialization of people to actualize and implement those institutions is what development is all about. That is at the heart of the process of planned change, of cultural action, in behalf of people.

A graphic presentation of model of "communication for development" is attempted below:



Books are important: the argument

The above model should be used to construct an argument in behalf of follow-up books as indicated below:

1. Communication (for education and socialization) plays a crucial role in the process of planned change and development. Indeed, development may be seen to occur through and in communication.

2. The process of communication must use all the three different educational modes: formal schooling, out-of-school education, and educational media.

3. As conceptualized here, the follow-up book is an exemplar of the print media. (Of course, the "book" as a medium is, at the same time, the pillar of formal schooling and of adult literacy programs.)

4. The follow-up book improves returns on all our extension services -- agricultural extension, animal husbandry, health education, family planning, nutrition surveillance, etc., etc.

5. The follow-up book when written on the folk tradition and using the presentation modes of folk tales and folk songs, popularizes and dynamizes (makes dynamic) the folk media and traditions.

6. The follow-up book complements the so-called post-print (electronic) media. Many of the messages of the post-print or the non-print media can not even be communicated without the use of print. Also, to make the best use of radio and TV, these must often be received in discussion forums and supplemented with integrated written materials.

7. The follow-up book, in the hands of an adult learner, is an important building block of what we often call the literate

environment. To use yet another analogy, the follow-up book is the flag of those marching on the journey of life-long learning.

Challenges to the argument. This is the place to mention some of the challenges to the argument for reading materials for new readers:

- (i) The first challenge is in fact a challenge to the whole idea of adult literacy promotion. Why wait to make adults literate (especially when they do not seem to be motivated to become literate), and then give them the developmental information through books? Why not give them the needed information now over the radio or on TV?
- (ii) Why do we have to write special books for the new readers? Why can't they read what the government and non-government publishing sources are putting out now?
- (iii) If special books are at all needed, why can't the private publishing industry provide the service? Why does the government have to allocate resources?
- (iv) Are the potential new readers really out there? Will the books be read when they are ready?

We need to elaborate the argument. We also need to meet the challenges to the argument. This, we do in the following pages.

Development -- old and new

We often talk of the developed world and the developing

(or the underdeveloped) world. The developed part of the world is rich, the underdeveloped part of the world lives in poverty. On this much, everyone seems to agree.

Social scientists have looked beyond these surface labels and tried to find out what else distinguishes the developed countries from those that are underdeveloped. There are some who consider such distinctions meaningless, misleading, even plainly ethnocentric. But a review of these ideas can be quite useful. For example, social scientists from the West have been suggesting that developed countries are generally urbanized while underdeveloped countries are still largely rural. Developed societies are organized around achievement. That is, men and women in developed countries must work to achieve social status. Developing societies, on the other hand, ascribe status to their members on the basis of birth, in a caste or class, rather than letting them work for their personal status.

The developed societies are often secular societies, and pride themselves on the separation of government and religion that they have obtained. Developing societies are mostly sacred cultures, where most actions of men, and natural events, are all given religious associations. Social relationships in developed societies are formalized and rather impersonal, while in developing societies, the kith and kin are quite important. Even the so-called modern institutions brought into the developing societies become personalized.

Sociologists and economists also talk of the specialization of roles in developed societies. The same one person does not play, at the same time, many different roles of the carpenter, farmer, village banker and arbiter as it can indeed happen in developing societies. In developed societies, roles have become specialized and differentiated. You are a lawyer but you are not an accountant. You are a teacher but you are not a social worker. You are a fine artist but not a commercial artist and so on. Sociologists also talk of extensive mobility in the developed societies and of the lack of mobility in the developing societies. This mobility can be interpreted both in terms of geographical mobility (that is, the ability to move from one geographical location to another); and to social mobility (that is, the ability to move from one social class to the other) from the lower to the middle class, or from the middle to the upper-middle class.

Anthropologists and economists have also found that developed societies make a much higher use of inanimate energy such as electricity, gas and oil per capita than do the developing societies. This often means that developed societies have advanced technologies of production, transportation, and communication. On the other hand, in developing societies that is not the case. Developing societies are low consumers of per capita energy and most of the energy they do use is animate energy such as the use of draft animals, and human labor.

New development

As we have indicated before, the preceding definition of development is dismissed by some as old-fashioned and conservative. The descriptions given above are seen as the symptoms (some might say as the contradictions) of Westernization and not as indicators of development. The suggestion is being made that the kind of development projected in such descriptions is neither desirable nor even possible for most of the world. We have to conceive of alternative developmental futures. Such alternative developmental futures have to assume an end to the dependency of the underdeveloped countries on the developed countries; aspirations about consumption that are based on human need rather than human greed; use of appropriate technology that does not impose destruction on the environment or contribute to the mushrooming of urban slums; social institutions that are participative, cooperative and just; and individual behavior that does not have to discard the magical, the sacred and old values in social relationships.

The core of the developmental process

Whatever our conception and meaning of development, the process of development -- the process of bringing about social change -- must involve: (a) the building of new institutions; and (b) the education and socialization of people to participate in those institutions.

Developmental visions of nations must be made real in the lives of people; principles following from the visions

must be instituted and implemented. This means institution-building. The institutions that must be build for development will be political, social and economic. These will include parliaments; central party committees and party cells at the village level; supreme courts and primary courts; secretariats, departments and ministries; cooperatives; rural credit banks; labor unions and labor courts; schools, universities and research institutions; factories and manufacturing plants; and planning commissions to plan overall development.

But institutions are empty shells without skilled people to work in them and to make those institutions perform their functions. They must be educated to be good parliamentarians, good judges and good planners. They must be educated to run our banks and cooperatives and schools. They must be trained to bring to the farmer, the latest in agriculture; and to the home-maker, the latest in health, nutrition, and childcare. Most importantly, the people themselves must be socialized to participate in the new institutions -- political, social and economic. In other words, both the leaders and the led need new skills.

This leads to the general comment that developed societies are often highly "skilled" societies whereas developing societies are, comparatively speaking, unskilled societies. The skills of people of the developed societies come from formal education and from the experience of working with tools and technologies that surround them. In developing societies,

neither education is widespread, nor does the socio-economic environment provide opportunities for new technologies and skills to be learned. Some social analysts may reject, even resent, statements about developing societies being unskilled communities. They may assert that people in the so-called underdeveloped world have great human skills and deep native wisdom. The point remains, however, that underdeveloped communities do lack in "modernizing" skills that seem quite important for the kind of development that is being pursued by most of the poor countries today.

Teaching new skills

Politicians and policy makers must build the new institutions and give them their mandates. But educators, community development workers, and extension workers must teach the needed skills. Together with broadcasters, writers, newspapermen, folk artists, and publishers, they must both inform and entertain. And in the very process of informing and entertaining, they must resocialize them -- teach them new values, new identifications, new ways of looking at themselves and others; and new methods of doing things and solving problems.

An important point to make here is that education and socialization do not take place within the school alone. In developing countries, where all the children are not even in school, the role of out-of-school education becomes crucial indeed. Even if all the children were in school, we can not

write off the generations of adult men and women who did not go to school but who today as parents, farmers, workers and citizens are engaged in the business of the nation. They must learn new skills today. They can not all go to school; they must, therefore, learn in out-of-school settings. Indeed, we can not always cover all the adults who must learn new skills in out-of-school settings. So they must be taught through the media of mass communication -- by books and newspapers and over the radio and TV.

Multiple returns on follow-up books

As indicated in the model of communication for development presented earlier in the chapter, there are a variety of economic and social returns on follow-up books. First and foremost, the follow-up book keeps new literates from relapsing into illiteracy. It can bring them something they would be interested in reading, and written in a language they can understand. The follow-up book can provide the same service to graduates of elementary schools. Indeed, experience tells us that quite often follow-up books written for new literate adults are purchased by other readers -- people who had left school years ago and never came across a book that really interested them; or one that they could tackle as readers.

Extension services in the area of agriculture, animal husbandry, health, nutrition, child-care, family planning, cooperatives and other areas have, of course, provided most valuable services to illiterate adult men and women in rural

communities. But lack of written materials has hindered both the extension worker and the people he or she came to serve. Oral communication has not always been effective, or remembered; and repeated visits have been necessary when even a minor change in the technology and in advice was found necessary to introduce later. Illiterates have become somewhat informed, but they have not become independent consumers of information. Written materials in the form of follow-up books (and folders, leaflets, wall newspapers, comic books and special magazines) can work wonders by increasing the dividends of extension work many times over.

Finally, the follow-up book (and print media, generally) contribute to the popularization of folk media. By dealing with folk themes, the follow-up book can strengthen and renew the tradition. The book can record oral history, make it part of the collective conscience, and save it for later generations. The book can be the participative medium -- in the sense that people can help write their songs and stories and develop respect for their own tradition and heritage in the process.

It might appear at first sight that radio and TV are independent of the printed word. These media can indeed go a long way, without the support of the printed word; but not all the way. There is some information which can not be communicated without the complementary use of the written word. The literate adult gets more out of the electronic media. The experience of codification-decodification (clothing our

meanings into words; and putting meanings into somebody else's words) is transferred to the process of viewing the electronic media. Our experience with developmental campaigns over the radio in Tanzania, Botswana and elsewhere tells us that for effective learning and social action, the radio must be supplemented by materials to read and interaction within discussion groups.

Let us now comment briefly on some of the challenges thrown at the role of the follow-up book, listed earlier in the chapter:

Why not development information over electronic media?

This part of the challenge has indeed been discussed already in the paragraphs above. Electronic media can not carry the whole burden of communication. They cannot make viewers independent consumers of information. Also, there is the human rights question: there is no reason why some people should be literate and read books; while others should stay illiterate and get their messages over the radio or orally through the extension workers who come to their door.

Why can't new literates read what is already available?

Another question that one could ask is, Why don't new literates read the books that are already there, even though somewhat elitist? The point is that they cannot read those books. Those books are often written at the readability level of the college graduate. The issues discussed, and the

language used in those books, is highly sophisticated. The new literate cannot cope with those books. On the other hand, these readers have grown out of their own literary primers or books for children that might be available. Reading skills learned through much hard work begin to get dusty from lack of use. Relapse into illiteracy occurs. What new readers need are books that will be of interest to them, but which will be written at a level of readability which they can manage.

If special books are needed, why can't private publishers provide them?

The reason why we do not have books, for the new readers that we do have among us, is that developing countries do not always have flourishing publishing industries. Printing capacity in most developing countries is small. At the most, they can cater to the textbook needs of their elementary and secondary schools.

In countries, such as India, where a trade book industry does exist, the publishers are highly elitist. They have economic justification, of course, but they produce for a special market of readers who are quite often Westernized and have hardly any social, intellectual, or cultural compatibility with the potential mass readership. The result is that the new reading publics of school leavers and new literate adults even when they want to read something, do not have the books they could read.

What is really needed is to generate a movement. Private

publishers cannot do it because there are no expectations of profit. Indeed, the typical new literate will most often be a borrower rather than a buyer of books. Only governments can do what is needed to be done.

Are there readers waiting for those follow-up books?

New reading publics are emerging in most of the developing world today. Most countries, as we know, have promulgated or promised universal elementary education. It is common knowledge, of course, that dropout rates and stagnation in the elementary schools in most parts of the Third World are terrifying. Sometimes, of the hundred that begin in the first grade, only one-fourth or one-fifth may make it through to the fourth grade. And all of those who do get through cannot always read. Yet, the few that can read, have nothing waiting for them to read. The products of secondary schools are certainly an important potential group of new readers who also have nothing to read. More recently, programs of non-formal education are beginning to proliferate all over the world. Different countries are developing out-of-school educational programs. These programs may be half-hearted and small in some countries, and may be most extensive and comprehensive in some others. But these programs are also producing people who can read. Unfortunately, they too do not have much to read, even if they can read and want to read.

Conditions for justification of policy for the
promotion of reading materials

In the following, we present a set of conditions that should prevail for a policy on the production of reading materials for new readers to be justified:

1. Cultural, political and socio-economic development of the society must be a part of the national aspirations of the society. If a society, for some reason, is not interested in political and socio-economic development, if the society's top elite are not committed to cultural regeneration, then it will be hard to find justifications for allocating resources to the production of books. Fortunately, it is impossible today to imagine a society which does not have developmental aspirations. All societies today are developing societies! There is hardly a country which does not have development or social renewal as part of its agenda. However, priorities can differ. Some countries can, and indeed have, defined development in purely economic terms: removal of unemployment, establishment of heavy industry or some similar plan. It is possible that the role of literacy in such economic development is not well-understood and no resources are allocated to literacy and, therefore, none are allocated to book production. Clearly, for a policy of book production for the new reading publics to be promoted and defended, a comprehensive view of development must be part of the national aspirations.

2. The need for Development Support Communication (DSC) must also have been identified for a policy on the production of reading materials to be justified. Development Support Communication, means exactly what the phrase seems to imply. That is, development needs the support of communication. Communities, groups and individuals must understand what the developmental aims of a society are to be able to participate in the development process. This means that policy makers, planners and program administrators must provide information and answers to all those questions that arise in the minds of those whom they are seeking to serve. Thus, information may need to be provided about the objectives of the program and about its rationale. Why is the program being offered at all? What does the program seek to do? How does the program intend to help communities and individuals? Information must also be provided for activating latent motivations among individuals, groups and communities, as well as information that would help change attitudes and values of communities. Finally, there would be the need for information related to the improvement of skills: skills for spraying fields, planting trees, building storage facilities, conducting discussions and running cooperatives.

3. Media for carrying DSC are many: radio, television, films, books, newspapers, face-to-face communication, etc. It is generally understood that electronic media cannot carry the

total burden of DSC. The print media such as the books, the newspapers, the leaflet, the periodical and the small folder will have to play their parts in carrying information to communities that would help them understand the objectives of change, help them understand and develop new attitudes and new value structures, and learn new skills needed for participation in the development processes. The policy maker who is interested in promoting policies related to book production for new readers must point out not only the relationship between communication and development, he must also point out the special role of print media, especially books, in the total system of development support communication.

4. Another component of justification for the provision of reading materials for new literates would be the evidence that new reading publics are indeed in the process of emerging or a large population of new readers is already in existence. One will have to find out how many graduates of elementary and secondary schools are produced each year. Data may have to be collected on the rate of relapse of readers back into illiteracy. Similarly, it will have to be demonstrated that literacy and adult education classes in the country are indeed producing a sizable population of new readers. Such evidence will provide an important basis for policies for the provision of reading materials for new readers to be justified.

5. Finally, a minimum of material infrastructures must exist. For books to be printed there will have to be printing presses. A printing press, however, cannot always be taken for granted. Though it might now be difficult to find a country that does not have a printing press, at least in the capital city, it does not mean that adequate printing facilities are available everywhere. It is quite possible that the importation of a printing press and its installation will have to be part of the policy of producing books for the new reading publics in some developing countries. Books need paper to be printed on; in fact, they need a lot of paper. However, here again, we must realize that the availability of paper cannot be taken for granted. Finally, books have to be distributed which means appropriate transportation facilities and distribution channels must exist in a country. Here again, things cannot be taken for granted. In many countries of Africa, Latin America and Asia, transportation facilities between villages and cities are meager, if not completely nonexistent. Postal services are also inadequate. Sometimes, there are no home deliveries. This means that books published may be difficult to sell or loan by mail or by mobile vans.

Summary

Development needs the support of communication, and reading materials are an important part of this communication. But reading materials must be specially produced for the fast-emerging new reading publics. For the production of the

special materials for new literates to be justified, the following conditions should prevail: development should be a national aspiration; the role of information in development should be understood; print media should be seen as an important part of the total information strategy; new reading publics must exist or must be fast emerging; and a minimum of material infrastructures must exist within the country for books to be produced and distributed.

Things to do or think about

1. Do conditions exist in your country to justify special programs for the production of reading materials for new readers?
2. What arguments would you use to convince policy makers in your country for or against the establishment of special programs of book production for new readers?
3. Scan quickly through your country's constitution or a copy of the most recent development plan. Make a list of the most important new ideas, attitudes and skills people must acquire for the development plans to succeed. Can reading materials (such as books, leaflets, magazines) fulfill some of these information needs?

II. IMPLEMENTING A NATIONAL POLICY ON THE PROMOTION OF READING MATERIALS

We can talk of two layers of policy making. Policy makers in the upper layer make governing policy. They decide questions about the direction the society should go, the means that should generally be employed in getting there, and the various resource allocations that should be made for the purpose. We have discussed the issues of interest to such policy makers in the preceding chapter.

However, policies must be translated into plans, programs and projects on which people can work. This is the task of policy makers in the second layer of policy making. We often call them planners. The reading materials specialist working in the central ministries and the state directorates of education are those planners.

It should be obvious that these planners will need to understand the tasks ahead of them and the instruments that they will work with. They will be required to design programs and projects with well-defined objectives which can be implemented within suitable time-frames. They will be called upon to develop proper strategies of implementation so that plans, programs, and projects do not remain mere hopes but result in outputs. In our particular case, those outputs will be books--specially written for the new reading publics, printed and actually placed in the hands of new readers.

In the role of implementers of reading materials policies and plans, the reading materials specialists must fulfill the following four important functions:

1. Define the purposes and scope of the overall reading materials program, especially of the program of follow-up books;
2. Develop coordination and collaborations with all related governmental and nongovernmental agencies to promote the objectives of the program of reading materials for new readers;
3. Institutionalize the planning and promotion process itself to ensure continuity; and undertake all the necessary actions for strengthening the infrastructures of regulation and production; and
4. Take actions to release the latent energies of the people as writers and as readers in the context of a creative culture and a learning society.

The purposes and scope of the reading materials program

In this monograph, the process of planning, that is, of converting policies into schemes for action, is not the main interest. Yet, we must comment on some of the issues that planners of programs for book production for new readers will have to face.

The paramount question that a materials specialist in a central ministry or a state directorate of education will face

will be: What are the subjects on which books should be written? What should the books say if they do get written and become available for publication? This is a very important question. For example, we live today in a global community and, therefore, the kinds of messages we include in our books must not be parochial and jingoistic. On the other hand, we need to write books that do not just deal with generalities at the global level but deal with the real problems of real communities in the mountains, on the edge of the desert, or in city slums, in a particular country, region or community. This dilemma between the general and the specific is compounded in many other ways, as the following set of opposite pulls should suggest:

Readers' Interests	_____	National Developmental Needs
Traditional Heritage	_____	Contemporary Issues
Humanistic Culture	_____	Scientific Culture
Local	_____	Global
Rural	_____	Urban
Mass Orientation	_____	Elite Orientation
Male	_____	Female
Ecological/Conservationist	_____	Consumption Oriented
Productivity	_____	Distributive Justice
Information Dissemination	_____	Identity Definition
Folk Forms	_____	Modern Forms

The above set of oppositive pulls does not exhaust all of the planners' dilemmas, but these are some of those

typically faced by planners. Choice of titles for books dictated by developmental needs may not always be those that interest individual readers. In their desire to feed people on developmental themes and to get them interested in contemporary issues, the history and the heritage of readers may be neglected. The humanistic culture may be unduly emphasized and the scientific and technological aspects of our daily lives may be forgotten. The global and the local needs may not be fully reconciled. Either the rural or the urban may get undue treatment. In trying to relate to the mass readership, the finest in a literary heritage may be rejected as too sophisticated or elitist. On the other hand, the mass idiom and common form may be treated with contempt.

All reading materials may be addressed to male clients and women's needs may be forgotten. In promoting production of wealth, social justice may be denied; in encouraging consumption, ecology may be violated. Readers may be bombarded with more and more information with no help in regard to resolving the tensions of emerging new identities. In trying to be modern, folk forms of story-telling and discussions may remain unused. The planner of reading materials for new readers must face all these and similar other difficult choices and will have to develop solutions that make sense in his or her particular situation.

By way of a summary of the argument, we may reproduce below a list of reasons why people read developed by two

American reading specialists, William S. Gray and Bernice Rogers, some 25 years ago, but which still make sense:

PEOPLE READ:

As a ritual, or from force of habit.

From a sense of duty.

Merely to fill in or kill time.

To know and understand current happenings.

For immediate personal satisfaction or value.

To meet practical demands of daily living.

To further avocational interests.

To carry on and promote professional or vocational interests.

To meet personal and social demands.

To meet socio-civic needs and demands (good citizenship).

For self-development or improvement, including extension of cultural background.

To satisfy strictly intellectual demands.

To satisfy spiritual needs.

It should become clear to the planner, that vocational and developmental needs are not the only ones to fill, even though these may be prior in the early life of a publication program. Avocational, intellectual, spiritual and entertainment needs must also be fulfilled.

The Indonesian nonformal education program has planned production of such literature as packages, each including some one hundred books. The topics covered by these 100 books are

varied, including spiritual and ethical content, scientific literacy as applied to the eco-system, health, nutrition, family planning, childcare and agriculture. While developmental content is predominant, other needs are not completely neglected.

Inter-agency coordination and collaborations

The need for inter-agency coordination and collaborations seems as obvious as it is necessary, yet it is a neglected aspect of planning.

At one particular level, this coordination is related to planning assumptions. The plans for the production of follow-up books must be coordinated with the overall plans for development support communication and lifelong learning. In turn, communication plans must be coordinated with the existing national policy in the areas of development and cultural promotion. The book production policies must also be in complete coordination with the language policy of the state.

At another level, inter-agency coordination and collaboration will be organizational, involving: (a) articulation of shared objectives and integration of efforts in achieving those objectives; (b) division of labor and mutual technical assistance; and (c) resource sharing.

What we suggest should be done is not, however, always easy to do. Government departments are vertically integrated and horizontal coordinations between and among different

departments is difficult. There are problems of turf and control which hinder rather than promote coordination and collaboration. Rules for budgetary allocations go against sharing of resources by departments. Yet, well-meaning administrators can devise ways and means whereby patterns of coordination and collaboration can be established which can be useful for all concerned.

A group of reading materials specialists placed within the ministry of education must think of coordination with the sister ministry of community development and all the ministries dealing with extension (agricultural extension, health extension, nutrition education, family planning, etc.); and must link with voluntary organizations, literary and cultural institutions, publishers and educational researchers in the universities.

Coordination with extension departments.

We like to make a special mention of the rich possibilities that lie in the collaboration between reading materials specialists and their counterparts in extension departments. Extension departments everywhere have units for materials production of their own. The health department, for example, will be producing leaflets, posters and booklets on health subjects. The agricultural department will be producing similar information materials for farmers and might even have a monthly magazine. The reading materials specialists in the

ministry of education can work with the various extension departments and help them produce materials with controlled readability levels. One can not just walk into the agricultural extension department materials unit and offer to change everything for them. The reading materials specialist must present hard data on readability of their extension publications; must invite their people to writers' workshops; and must offer to provide technical assistance and even staff help in establishing readability control within their materials units.

Need for a research base

Another important coordination link needed will be one with the local university or the teachers' training college. The kind of research needed to support a policy of reading materials promotion will be discussed in detail in a later chapter. Suffice here to say that this linkage is an important one which must be established by reading materials specialists.

Institutionalization of the planning process and strengthening of infrastructures

To ensure that work in the area of literature production in general, and in the production of follow-up books in particular, has continuity and does not have for ever to depend upon government patronage, specialists in ministries can help in the task of institutionalization of initiatives. Structures and institutions such as Tax Free Book Funds;

Reading Foundations; National Book Trusts; National Book Development Councils and Book Banks; Literature Academies; Permanent National and Regional Workshops for Writers; Writers' Guilds and Coops; National Translation Bureaus; and Language Research Centers can be planned and established.

The reading materials specialist must also develop and strengthen the various infrastructures. Low interest loans may have to be given to publishers; import quotas may be given to those wanting to import printing presses and printing paper; writers may be given copyright protection and translators may be assured royalties. Postal and freight rates may be made favorable for the distribution of books, etc.

Releasing latent creative energies

Finally, the reading materials specialists as planners must release the latent creative energies of the nation so that writers can write; publishers would want to take risks and publish; and readers would want to read. This means innovative incentive structures which will encourage writers to write for new literates and publishers to publish in the area. In India, for example, the Government has been operating prize schemes for the writers of materials for new literates. Each year, scores of prizes are awarded for books for new literates written in all the official languages of the country. These prize schemes also offer incentives for publishers. A bulk order of a thousand to two thousand books

is placed with the publisher and these books are distributed free by the government to the libraries maintained under the government's community development and adult education programs. There should also be training schemes for the training of writers and illustrators of books for new readers as part of the incentive system.

We must also catch the imagination of potential readers and motivate them to read. This would require many different approaches. We would need to make news with books over the radio, and TV. We may organize book fairs and book festivals where the authors of books come and talk to their readers about the books they have written. One should be able to think of many other interesting ideas.

Summary

Reading materials specialists as planners must develop plans for the promotion of reading materials for new readers that can be successfully implemented. This will mean, at least, that planners define the purposes and scope of their program of follow-up books; develop needed coordinations and collaborations with related governmental and nongovernmental agencies; institutionalize the planning process itself for continuity; and take innovative actions to release the latent energies of both writers and readers to generate a movement for reading for a learning society.

Things to do or think about

1. Develop a list of 25 titles of books for new literates that you would want to be published during the first year of a 5-year program for the production of reading materials for new literates.
2. Will it be practical in your situation to create a committee of professors of education and their students in your local university to collect and synthesize available research and experience of relevance to your needs as a planner of reading materials for new readers?
3. What is the possibility of establishing a prize scheme for writers and publishers in your national setting?

III. WRITING FOR NEW READERS

At the heart of the whole enterprise of promoting reading materials for new readers is the writer, the man or woman who will write a follow-up book or some other reading material for new readers. This chapter is addressed to the writer.

Two categories of writers

Generally speaking, we can talk about two categories of writers. Let us call them: (i) published or known writers; and (ii) potential or new writers.

Some developing societies will not have too many published writers. Until recently, they may have been oral societies. They will have had rich traditions of folklore but no part of the tradition may have been committed to writing. Their languages themselves may have been written only a few years previously; and no publication channels may have been existing for those who did want to write. In such societies and settings, reading materials specialists will have to discover and develop new writers for new readers.

Published or known writers

Even in societies that have long literary traditions and where published writers do exist, the task of recruitment of writers to the cause of writing for new readers is not by any means simplified. Published writers would need convincing to write for the new reading publics. This convincing has often

been found to be difficult. Successful published writers, obviously, would have already found a readership and some public recognition. Their definition of themselves and of their work will be in terms of creativity -- an explosion of personal pain or joy, an intensity of feeling expressed in poetry or prose. They would want to choose the theme, the style and the language of their writings. They would often insist that their own sensibilities be their guide to what life-experience is chosen as significant to be written about; and what interpretation of that experience is offered as authentic. They would not want to be told by anybody as to what they should write, for whom and at what level of readability. What we call social writing (writing to serve special social ends of informing about and mobilizing for development), they might dismiss as hack writing (writing for money or to serve some political or bureaucratic masters). They would view their own social role at a higher level; claiming to hold the society's ills, pains and injustices, hopes and desires honestly to the society's own view.

But while it would be difficult to convince published and known writers to write for the new readers, it should not be impossible. Policy makers and planners do need to invite established writers to accept the challenge to write for new readers. Planners have to convince published writers that they can write for new readers, on their own terms, without compromising their creativity. There is experience available

in Brazil, Iran and in India that can be brought to the attention of all concerned.

Potential or new writers

In most developing countries, this second group of writers (that we have called potential or new writers) should be of prior interest to policy makers and planners engaged in the promotion of reading materials for new readers. These are the writers, with either fresh or with completely hidden talents for writing. And they will need convincing too for writing for new readers. They will need to be convinced that they can write, even if they had never done any writing before.

This convincing may take the form of (a) explaining to these budding writers that while it helps to be talented, writing skills play an important part in writing; (b) distinguishing between the so-called creative writing and expository writing; and (c) providing assistance in the process of "book planning." We will deal with these three themes, in that order, in the following pages.

The role of talent and skill in writing

Talent is a natural gift, some special aptitude, a disposition with which an individual is born. A skill, on the other hand, is expert knowledge or accomplishment in a craft. Of course, there is something called talent for writing. Some individuals are, perhaps, born with that talent. But talent is not everything. Writing skills are equally important. Great

writing talent may never flourish for want of writing skills. On the other hand, some modest writing talent may go a long way when combined and complemented with writing skills. It is all right to assume that most people have some latent talent for writing, however modest; and, therefore, most people can be given the skills to write.

Creative writing and expository writing

The role of skills (as compared with talent) in expository writing is especially crucial.

In talking about published and known writers in a paragraph above, we discussed the meanings of creativity and thus provided an indirect definition of creative writing. Creative (also called expressive) writing can be taught as well. However, this is something more difficult to teach and more difficult to practice. It demands from the writer a keen and insightful mind that can look at the world around -- at personal tragedies, human dramas and social events -- and then represent them, clothed in imagination. This "imaginative reconstruction of reality" is not something that comes easily to people and is not something that can be easily taught.

In expository writing, however, the objectives are instructional. The effort is basically that of message-design. The purpose is to present ideas clearly, simply, unambiguously and connectedly to make sure that the message is communicated without loss of information. If the writer can add some passion and commitment, to the mere communication of information,

so much the better. That would make expository writing a much more challenging experience for the writer and a much more enjoyable experience for the reader.

We conclude from the preceeding two paragraphs that a person who never wrote before, may not have written not for any lack of ability but simply from the lack of opportunity or challenge. It is possible that a person who has never written before has tremendous unexplored talent, enough to make him even a successful creative writer. However, such a person certainly can be taught to do expository writing, to write books on development themes that teach information, attitudes and skills needed by new readers.

Expository writing: writing by objective

Writing for new literates or new reading publics is not simply a matter of expressive behavior on the part of the writer. It is not simply a matter of imaginative reconstruction of reality. Its more specific than that. The objective now may be to create a new movement; to assimilate a marginal people currently on the periphery of the society; to teach people new information, new attitudes and new skills needed to participate in the social, political and economic life of the nation. The writer of materials for new literates must be helped to understand his mission. And, once the mission has been understood, the question of message-making should be taken up in earnestness. The writer must be taught to understand about choice of subject, content, treatment, style, and

readability levels of materials written; the need to develop self-consciousness about the writer's craft; and the need to cooperate with the content specialist in writing development-oriented materials. This means that the new writer must be taught to write by objective for real people, living in real places, having real information needs for the solution of their problems, at a particular historical time in the life of a nation.

The following steps may be used in the planning of a follow-up book for new readers:

- (i) Selection of subject and topic
- (ii) Definition of general and specific objectives
- (iii) Decisions about content to be included and level of complexity of content
- (iv) Choice of treatment
- (v) Outlining the manuscript
- (vi) Trying out the manuscript
- (vii) Revision of the manuscript, and
- (viii) Preparing the manuscript for printing.

We will now deal with each of these planning steps one by one.

(i) Selection of subject and topic

The writer of books for new literates is engaged not only in self-expression but also in social writing. The writer is interested in spreading new knowledge, attitudes and skills among communities that do not have them. The writer's work

has a marked social bias. It is very important, therefore, for a writer of materials for new literates to make a studied and intelligent choice of the subject area and the topic. The writer must understand national needs; must have a sensitivity for priorities among those social needs; and must select the topic keeping these needs and priorities in view.

Very often new writers are not able to defend their selection of topics. When the question is asked -- Why this topic and why not another? -- some of them are surprised that such a question should be asked at all. This is so because they had not asked this question from themselves when they selected the topic. A writer-trainee must answer this question for himself or herself and should be very clear about why a particular topic or subject area was selected for the book.

(ii) Definition of general and specific objectives

A book is not an amorphous, ambiguous collection of words and phrases. Creativity does not mean lack of direction. A writer of new literates should be specially sensitive to what he or she is wanting to say. The writer should look at writing as the process of communication, as the act of making a message. This, however, does not always happen. We have had interesting sessions in our writers' workshops elsewhere on definition of general and specific objectives for books that the writer-trainees had selected to write. It may surprise us, but it is true, that many people begin to write

even before they know themselves as to what they want to say. There is confusion about intentions. Are we trying to motivate? Are we giving information? Are we teaching skills? Very often writer-trainees are caught in this confusion and they are found to be doing all these things at the same one time, in a forty-page manuscript! The result is that they neither motivate nor inform, nor teach skills. On other occasions, they want to say too much in the same manuscript. Before lifting our pens to write, we should try to answer two questions: What do we want to say? What do we want to happen to the readers after they have read this book?

(iii) Content and level of complexity

A lot can be said on any one topic. Also, the same topic can be treated at various levels. One can write a forty-page manuscript on the "Journey to the Moon" and one can also assemble an Encyclopedia on the subject. Selection of content (that is, how much one should say in a book) is important. A writer must learn to leave something for other writers and other books. At the same time, he or she must learn to define the content of the book, through which the objectives earlier defined will be fulfilled.

Again, a book on the "Journey to the Moon" can be written for children as well as for university students. What should be the level of content for new literate adults? Adults, in fact, can deal with very complex ideas with comparative ease. At the same time, they do not have the theoretical and

conceptual abilities of post-graduate students! Decision about the level of content must, therefore, be made with lot of forethought. This is not something that can be done without undertaking research of two different types: (a) content research and (b) audience research.

Content research

It is at this time that a list of good dependable reference books should be made. A writer of new literates must learn to make good use of the library and of government documentation. The writer must be sure that what he or she says is correct and up-to-date. More importantly, the writer must get in touch with the content experts in the extension departments, the university, the teachers' college or the higher secondary school in the locality. Collaborations between the writer and the content experts must be established to ensure correctness of material in the book as well as to legitimize the usefulness of the message of the book when it becomes available.

Audience research

At the same time, the writer should engage in some audience research, howsoever impressionistic. The writer should choose some typical readers, living in typical communities; and go among them to study their aspirations, their norms, their knowledge of the subject matter of the book, and their perceptions of the usefulness of the topic. The

writer should find out what the potential readers want to know about the topic, what are their misconceptions about it; and what are the words and the idiom that they do use to deal with particular aspects of the topic of their interest.

(iv) Choice of treatment of the subject-matter

How should the content be treated? One can write a drama on the needs of literacy. One can also list its various uses and present the information in a narrative form or in form of a conversation. One could even write songs about literacy. Content and objectives of a book decide, to a large extent, the treatment that should be given to a book. If the writer is interested in motivations, he or she will, most probably, select the dramatic treatment so as to be able to emotionalize the message. The writer would want to talk directly to the reader's heart. The simple narrative would not do that. On the other hand, if the main intention of the writer is to give information or to teach skills for accomplishing a task, in all probability, simple prose narrative will be used, keeping emotional material out of the book. Also at this stage, the writer will decide questions of style (the way sentences are put together), use of humor, and what use will be made of illustrations.

(v) Outlining the manuscript

Once questions about objectives, content, level and treatment of the topic chosen for a book have been answered,

it is easy to outline the whole book, to divide it into parts, chapters and sections. A writer need not follow the outline rigidly. After all, it is the writer's own outline and if, in the process of writing, changes become necessary, the writer should feel at liberty to make the changes that must be made. It must be understood, however, that one must learn to work according to rules before learning to break rules, or learning to do without them.

The following have been suggested as four general rules for making a good outline:

1. Include every main point that is required by the topic.
2. Leave out any point that suggests a different topic.
3. Working from the top down, divide each main point into sub-points that belong to it.
4. Make sure that all the main points are about equal in importance, and all subpoints are about equal in importance, and all points and subpoints are in the right order.

Make sure that in the process of outlining the book, you do you lose track of the argument you are making. Also, remember to relate to the counter-arguments that your potential audience might have made during your "audience research." This is most important to do: root your arguments in the social reality of your potential readers.

(vi) Trying-out the manuscript

The various steps outlined earlier can give us a manuscript

to our satisfaction. It may not, necessarily, be a manuscript to the satisfaction of our readers. And readers, in fact, are the most important people in the writer's life. A writer for new literates must, therefore, try-out the manuscript with a sample of potential readers, getting some kind of idea from the readers as to whether the material is being understood and enjoyed. Writing for the new literates is a difficult task and requires working with limited vocabulary but with adult ideas and concepts. The only way to find out what kind of a job we have done, is to go to our readers to test our books for readability and comprehension of meanings.

(vii) Revision of the manuscript

On the basis of the information received from the field one must sit down and be prepared to revise the book. The writer may find out that some of the seemingly simple and easy words were not understood. It may also be found that some concepts had been treated hurriedly and sketchily, and now need to be explained in much more detail. More background material may need to be included for these concepts to be understood. The writer may find out that some of the sentences which he or she thought were simple, had confused the readers. Necessary changes must be made and material tried again, if necessary. This is an opportunity for learning for a writer. The more seriously he or she does the job, the better writer he or she will be; and the more beloved a writer also, because to love a writer, one must first understand the writer's message.

(viii) Preparing the manuscript for printing

The writer should also be involved in the preparation of the manuscript for printing. This would mean that the writer understands the use of illustrations in books, types of illustrations that can be used and the costs of duplicating them. The writer must also know the proof-reader signs and should be able to write instructions for the print shop in regard to size of illustrations, display of material and corrections in the text. Where an editor is available to assist the writer, the writer's life may be somewhat easier.

How to write to be read?

In the preceding, we have explained the process of "book planning." We have described in some detail the steps to take in planning a book, especially, a book for new readers, dealing with a developmental theme.

We will now discuss briefly some ideas on good and clear writing -- writing that adult men and women will like to read.

Professor Edgar Dale, the famous American scholar of audiovisual communication and reading has listed the following suggestions for good and clear writings:

1. Define your audience and purpose. (You must know who will read your writing and what you are trying to do through a particular piece of writing.)
2. Avoid a lengthy introduction. (Go to the point. Do not spend all your energy in building the background.)
3. Tell a logical story. (Your argument whether you are trying

to inform or persuade should be clear and logical.)

4. Make your key points visible. (Do not make the readers search for the main points of your writing. Let those points stand out.)

5. Write neat. Be concise but clear. (Save your words. Do not throw words around unless they say something and add to the meanings.)

6. Make it personal. (Visualize in your mind's eye the person you are trying to reach. Keep that person in front. Address this person directly. Use an informal tone, if at all possible.)

7. Invite your reader's participation and involvement. (Ask your readers to think, to reflect and to answer questions. Attach your writing to problems they actually have, then ask them to use their reading in solving those problems.)

8. Use pointed examples. (These will have to be from the readers' lives, examples they can identify with. This also means the need for the writing to be concrete and not abstract.)

9. Simplify vocabulary. (Use simple words instead of difficult ones. Where difficult words must be used, use context clues.

To use context clues means to introduce words in such a way that the context itself provides a clue to their meaning.)

10. Watch your sentence structure. (Complicated syntax hinders understanding. Use simple and straight-forward sentence structures.)

11. Use visual materials of various kinds. (One picture is

worth a thousand words. Use illustrations if their use will help understanding. Do not use pictures to illustrate persons and things, but the content of messages.)

12. Repeat and summarize thoughtfully. (Repetition is good when handled thoughtfully. Summaries need not be boring. Redundancy, when handled expertly, helps in communication.)

13. Try out your writing. (Have someone else read your writing. It is always enlightening to the writer, even if not to the reader!)

The May 1979 issue of the newsletter, The Word at Work, gave seven rules for clear writing which should be useful:

1. Strive for brevity.
2. Use the first person. (I, We, He, Us.)
3. Use active verbs. (When Elizabeth ruled; not when England was ruled by Elizabeth.)
4. Beware of nounism. (Do not string two or three nouns together when one will do.)
5. Choose the short word over the long word. (Use; not utilize.)
6. Avoid fad words. (Prioritize!)
7. Don't use the special vocabulary of your occupation as a crutch.

Elsewhere, the newsletter, The Word at Work, gives useful suggestions about choice of "words" in writing to help clarity:

1. Use concrete nouns and active verbs.
2. Use adjectives and adverbs sparingly.

3. Specific words are more vivid than general words.
4. Concrete words are more graphic than abstract.
5. Use simple, easy, familiar words.

The concept of readability. The writer should be familiar with the concept of readability. Even though there may have been no research done on readability in the language in which the writer is writing, some simple ideas about readability can be applied to writing to see that it does not become too difficult and, therefore, get beyond the reach of people for whom we are writing. The concept of readability and the idea of readability formulas have been discussed later in the chapter on "Research Needs of the Field."

Learning to do creative writing

In the preceding sections of this chapter, we have been concerned with expository writing. We have been implying that one can learn to plan expository writing and can develop reasonable skills of crafting expository writing.

Steps in writing a story:

We now like to suggest that creative writing also involves the application of skills for the actualization of the basic talent. Creative writing can also be learned. One can go to workshops on creative writing. There are books available which give you simple ideas on how to construct a dramatic story.

E.g.:

1. Select a theme.

2. Choose a protagonist, a person around whom the action will move; the one who will play the leading role.
3. You may also want to have some one in competition with the protagonist.
4. Think of some real persons in life and use their basic personalities on which to build the characters of your story.
5. Develop a social setting in which action will unfold.
6. Introduce tension and conflict, build around the theme of your story. Take it to a climax.
7. Lead the action to an event that solves the problem and releases the emotional tension built by the conflict.

The preceding seven steps will not make you an instant story writer, and then an instant best seller. But you will be amazed at your own achievement, once you start on these steps.

Let us try some stories!

Some intermediate steps to creative writing

As writers of materials for new readers -- and as new writers yourselves -- you can take some intermediate steps toward creative writing. The smart thing to do is to go to the people and write with them. One can make tape-recordings of actual conversations and discussions (with the knowledge of those concerned) and edit them carefully to produce expressive and readable materials. One can collect proverbs, sayings, myths and oral history of communities and edit these materials into books for new readers. And one can do participative

writing -- when the whole community becomes the author of a book.

A note on humor

Humor is a dynamic and constructive force. It forces people to reconsider the world around them. It breaks the magic of their own social conditioning and enables them to see themselves as other see them, with their deformities, dogmatism, conventionalism, intolerances, and prejudices. Humor, however, is not easy to handle and requires both sensitivity and experience on the part of the writer. The best humor is, of course, at the writer's own cost!

Writing for women

We do not have too much to say here about writing for women, except to make the point that their special needs must not be neglected. Women are half of humankind and their information needs -- and entertainment needs -- are no less important than the needs of men. This means that women's needs should be studied and projected in the publication program of a nation. And we should not be thinking merely in terms of men writing for women. We should also think of developing women writers who will have special concerns for the needs and requirements of women.

Possibilities and problems of adaptations and translations

In this section, we will deal with two somewhat related issues: adaptation and translation.

Adaptation. By adaptation we mean an abridgement or a re-write of an existing classic or popular work to suit the special interests of new readers. Those of us who have been educated in the English tradition will remember Lamb's Tales from Shakespeare or abridged editions of some big thick novels. Adaptation is indeed an old and frequently practiced art in the literary world. In the field of writing for new readers, we can practice this art with considerable profit. I recommend it.

Translation. It is often suggested that to make a large variety of reading materials available to new readers, planners should promote translations of materials already available in other languages of the country, or even in foreign languages. There have been examples of what has been called co-publication where the same book of folk-tales is published in multiple language translations, e.g., in India, Thailand, Burma, Viet Nam and Japan.

In some countries, the translation problems presents itself more urgently. There may be more than one accepted language of literacy. A master follow-up book may be written in English or French; and, then, translations may be prepared in all the languages of literacy. Such is indeed the case in Zambia.

It is not possible to dismiss the problems of translation in two short paragraphs and yet to have said all that is necessary to say on this important question. The only thing

we do want to suggest here is that translators should not attempt to make literal translations from one language into another. The attempt should be made to make free translations, but paragraph by paragraph. This will keep the structure and argument of the original book intact; and yet will not tie the translator down to the original syntax of sentences or to particular vocabulary. After a free, para by para, translation has been made, the text should be revised for readability control.

We should hasten to add that translations of literacy primers are not possible; indeed it will be absurd to try to translate a primer since the easy and frequent words in one language may not be as easy or as frequent in another.

Summary

Both published writers and new writers can profit from orientation and training in the special skills of writing for new readers. Potential, new writers need to be convinced that while talent can't be completely disregarded, skills play a crucial role in writing -- especially, in the writing of expository materials on developmental themes. Eight separate steps in the planning of a book are elaborated and brief comments are made on the topics of clear writing, creative writing, use of humor, participative writing, adaptation, translation and writing for women.

Things to do or think about

1. Are you personally convinced that you can write a publishable piece of expository writing, given due guidance and support within a training setting?
2. The participants of the Regional Operational Seminar on Post-Literacy, Weliso, Ethiopia, 2-21 December, 1979 used the following table as an analytical tool for analyzing themes and topics for writing post-literacy materials:

Subject	Politics
National policy	Socialism
General objective	To build socialist Ethiopia
Specific objective	Making farmers conscious of the need for greater productivity.
Problems encountered	No producer cooperatives for farmers
Proposed solutions	Formation of producer cooperatives for farmers
Technical intervention	Mobilization / Politicization
Pedagogical intervention	Advantages for working together for common good. Organizational management skills
Political/cultural intervention	Economic and political cadres at district level

Comment on the usefulness of the tool. Can you use it in your topical analysis?

3. Choose the subject and title of a book you would like to write for new literates. Justify your selection of the topic. Define objectives and level of content. Make the choice of treatment and then suggest a brief outline for this book.

4. Take a developmental theme (such as the need for immunization against polio, family planning, nutrition) and plan a manuscript with dramatic treatment. What will be your basic message? What plot and setting will you use to communicate the message? What is the role of a content specialist in writing such a book?

5. Think of some books published nationally (or even internationally) which you think will make good candidates for adaptation as follow-up books for new readers.

6. What topic might be a good one to write a book on for new readers from the oral history and folklore tradition of the culture that you know best?

7. Describe the kind of humor which is enjoyed and appreciated in the communities where you work. What kind of humor is best to do without?

8. Record and translate ten proverbs from your mother tongue.

9. Take a passage from a follow-up book in one language and do a free translation of the passage. Then, give the translated passage to a colleague and ask him or her to make a free translation of the passage back into the original

language. Compare the original with the "translation of the translation." Discuss the various problems you see.

10. List some topics for books which women readers would enjoy most. Are these titles different from what you think they need to read for developmental purposes?

IV. ILLUSTRATING READING MATERIALS FOR NEW READERS

The illustrator is an important mediator between the writer and the reader. The illustrator may not only make the cover for the book and choose or draw illustrations to be included in the text, but may also choose the typefaces and make decisions about the general display of materials in the book.

Illustrations for books for new readers

Research does not tell us too much about the usefulness of illustrations in books for the new reading public; nor about the types of illustrations that should be included in such books, if apparently needed. Little is known about what adults learn from illustrations or how they learn from them. In fact, the little research that is available has come to somewhat disheartening conclusions. For example, we are told that new literate adults have problems with perceiving pictures; that while some experience in picture-reading is provided in literacy classes, it is not always sufficient for new readers to cope with all kinds of illustrations that do get into books for new readers. Indeed, some research tells us that illustrations included in books for new readers serve little purpose, if any, and that most adults skip over those illustrations when reading the text.

If research does not present us with an unequivocal direction about the use of illustrations in materials for new

readers, what do we do? The following statement can be a useful guide for the choice of illustrations for books for new literates: illustrations should be included in books for new readers if, and only if, they serve some definite instructional or effective objective. When it is decided to include illustrations in books for new readers, these must be made in the local graphic idiom; and illustrations must be properly printed and not have the appearance of mere smudges of ink on paper. That summarizes our suggestions!

Illustrations should be included in books for new readers only if they make a definitive contribution of an instructional or effective nature to the purposes of the book. Illustrations should not illustrate merely persons and things; these should illustrate a message and make a point. This also applies to the illustration on the cover of the book. The cover of a book is an invitation to the reader and an attractive cover-design will greatly enhance the possibility of the book being picked up and read. The cover-design may include an illustration or a photograph. Or it may only include the name of the book, sometimes, in self-designed lettering. The cover could be an abstract or a color composition of some sort; but it must be meaningful and attractive. The point we are making is that the cover of a book can play an important role in attracting readers to the book and should be carefully designed.

Illustration, to repeat, are best when a definite instructional use is intended for them. This may mean a map showing the political distribution of a country; or the distribution of crops in a particular farming region; or it may be a bar graph or a pie chart of some sort. In some cases, it may be a blueprint for constructing a storage bin or for assembling an agricultural machine; or it may be a plan for planting an orchard. In each case, the illustration should be clearly drawn and references to the illustration should be made in the text as well. Indeed, it is a good idea to repeat the message of the pictures in words in the printed text. This will make sure that the picture is not skipped over and has the chance of making its instructional contribution. Also, it will introduce into the material the needed redundancy that will improve the effectiveness of the message.

Unfortunately, reading materials for new literates in the Third World often include illustrations that have cost both money and effort, but which serve no useful instructional purpose. If anything, they distract from the usefulness of the book and introduce "noise" in what otherwise might have been an acceptable written message. Illustrations for inclusion in books for new readers are typically done by graphic artists, employed within departments and ministries of the Third World countries or in some cases by free-lance commercial artists. These artists, typically, have been trained in the art schools run on the Western model. There, they learn to draw according

to that Western tradition of perspective, composition and color combination. For them, the Poster Annual becomes the norm, and to copy the style of ads from Western newspapers and magazines is the right thing to do. These artists, when invited to contribute illustrations to materials for new readers, begin to draw for the West rather than to draw to communicate with their audiences at home. Most of these artists are insensitive to the local artistic traditions and the robust idioms of masses in use in the day-to-day life, in funerals and festivals, in religious and secular celebrations. Some, while they are aware of the tradition, do not consider it good art but consider it something mundane and ordinary, done by old men and women, in their homes and in their shrines. They make an artificial division between every-day-life and artistic life. Some, in fact, show contempt for the rich heritage to which they were born and try hard to wean themselves away from it. The result is a type of illustration which is neither Western nor traditional, and which neither communicates nor affects.

As Ann Zimmer and Fred Zimmer have pointed out in their monograph, Visual Literacy and Communication: Designing for Development, included in the series, "Literacy in Development," edited by H. S. Bhole, the illustrator in the Third World, drawing for new readers must accept his own tradition; must study it; and must use the local idiom, the local color, the local composition, and the local graphic convention to

communicate with his own people who will read the books once they are available to them.

Illustrations are not worth having if we cannot afford to hire a good artist who can make good illustrations; or if we do not have the money to pay for good reproduction. For black and white pictures, block-making is cheaper, however, some pictures may serve no purpose unless color is skillfully used in their reproduction. Color pictures, however, are much more expensive to reproduce. Not only the cost of block-making goes up but one also needs high-quality paper which sometimes costs four to six times as much as ordinary paper on which good black and white line drawings could be reproduced.

Finally, illustrations, of whatever variety, should be field-tested before it is decided to include them in books for new readers. This field-testing need not be an elaborate research job, but may be done somewhat impressionistically with a few people which resemble the potential readers in their personal and socio-economic characteristics. Dividends from such testing efforts will be found to be most satisfying.

Comments on typography

Typography which deals with the art of composing and printing, using appropriate style and appearance of the printed page, is often also the responsibility of the illustrator. It is impossible to deal with the art of typography here at any length at all. Only a few comments should be made. First, that the size of the typeface chosen should be large

enough to help new readers to be able to read without difficulty. Second, the simple, easy-to-read typeface should be preferred to fancy and artistic typefaces. Third, it is a good general principal not to mix too many different typefaces and sizes of type in the same book. Four, the illustrator should leave lots of white spaces on the page and not clutter the book.

Summary

Some brief comments are made on the use of illustrations and on the choice of typefaces in books for new readers.

Things to do or think about

Examine, critically, the specimens placed on the following eight pages:

1. The title cover of Ujala (light); a monthly journal for new literates that contains news, views, stories and poems; typically runs to 32 pages; published in Hindi by Literacy House, Lucknow, India.
2. The title page of a literacy primer written for women; Urdu language, India.
3. An illustration from a pamphlet, entitled, Apahiq Kuan? (Who is paralyzed?); meant to be used both by new literates and development functionaries whose knowledge of the subject matter may not be much higher than that of the people in the community. The pamphlet explains how the disease lathyrism which leads to paralysis comes from the consumption of a

particular food item in the villagers' diet. Language Hindi; published by the Government of India, Directorate of Adult Education.

4. A page from a book, entitled, Pesca de Arrastre (Fishing); published by the Regional Center for Adult Education, Caracas, Venezuela, 1979.

5. A page from, Your Move, U.K.; published to accomplish a series of programs prepared in consultation with the "BBC Further Education Advisory Council" by the BBC. The word "Vacancies" is illustrated in different environmental settings.

6. A display of different typefaces -- 1.

7. A display of different typefaces -- 2.

8. A display of different typefaces continued -- 3.

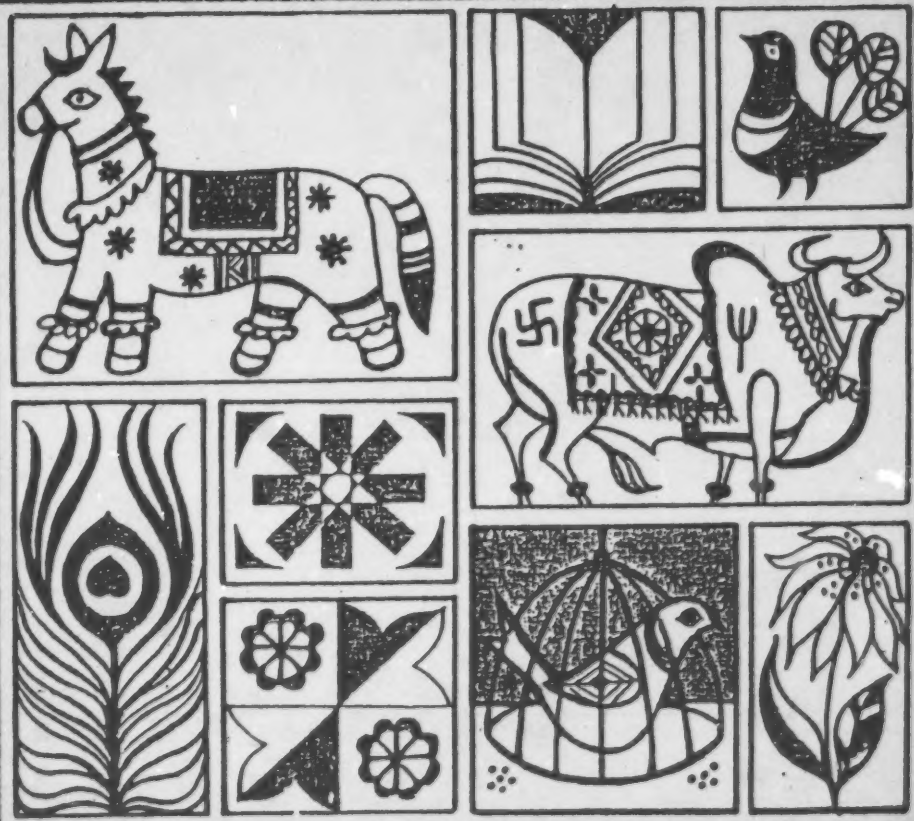
जनवरी, १९८०

प्रथम

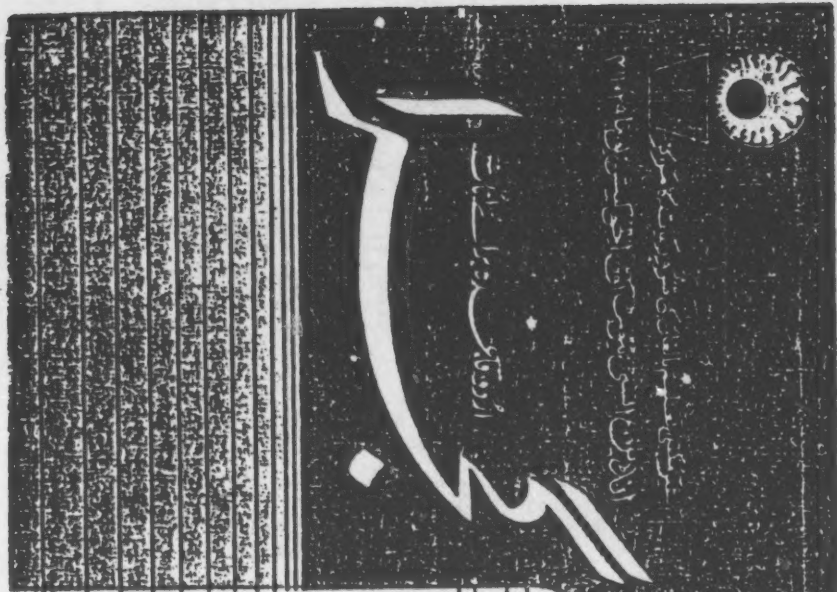
कहानी विशेषांक

73

उजाला



75 BEST COPY AVAILABLE





रामसरन अब हल नहीं चला सकता ।
 लसन अब कबड्डी नहीं खेल सकता ।
 हाकला अब दीक नहीं सकता ।
 भन्नी पानी में नहीं छतर सकता ।
 फट्टे की तरह अब नहीं तैर सकता ।
 किसान अब सीढ़ियाँ नहीं चढ़ पाएगा ।
 गोविदा कुर् से पानी कैसे लाएगा ?
 बंशी अब बोझ नहीं ढो सकता ।

ये सब अपाहिज हो गए ।
 कुछ नहीं हो सकता ।
 किसानों को एक-आली का सहारा ।
 लकड़ों को दो लाठियों का सहारा ।
 जो कोई कोई भी
 जमीन पर गिरसट गिरसट कर चलता है ।

रह गया

लाठियों का सहारा

हमेशा हमेशा के लिए



78

donde realizan sus labores los pescadores costane
Sin embargo, el problema no queda solucionado
en forma definitiva.

Al menor descuido las lanchas de arrastre vuelve
a pescar en sitios no permitidos.

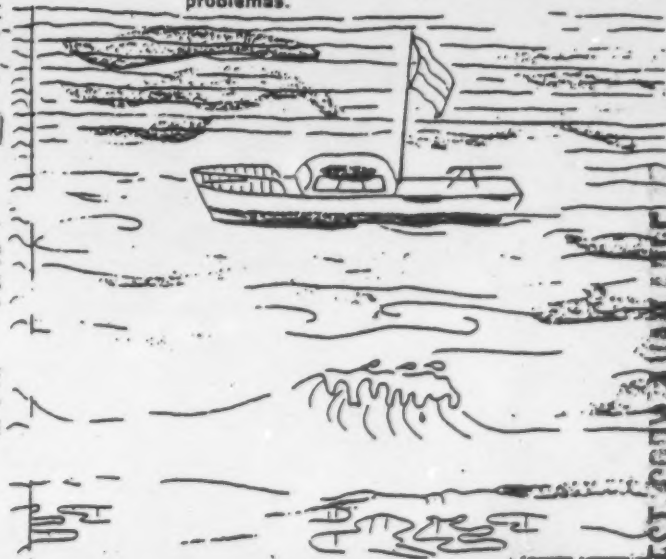
Los pescadores tienen que estar vigilantes.

Un pescador hace las siguientes observaciones
a Ramón y a los demás compañeros:

—Hay otras cosas que también debemos tener en
cuenta: mejorar las embarcaciones y adquirir motr
de mayor alcance.

Otro pescador agrega:

—Lo que dice el compañero es cierto, si logramos
eso, podemos trabajar mejor y tener buenas
ganancias, que nos permitan vivir con menos
problemas.



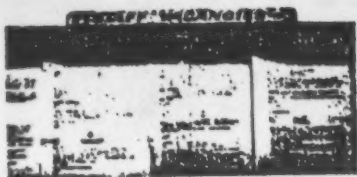
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VACANCIES

16

Put one of these words
to fit each sentence.

have	give	live
Have	Give	Live



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1. _____ now, pay later.
2. _____ a drink if you are thirsty.
3. Do you _____ in this street?
4. Pardon me, _____ you got a match?
5. We _____ presents on birthdays.
6. _____ and let _____, that's what I see.
7. Drivers must always _____ a sign before turning.

Check the answers on page 16

SCHOOLBOOK
Century Schoolbook
Century Schoolbook
SCHOOLBOOK

8 1/2 pt.—White Arts has 56 Answers* to Your Printing Needs
9 pt.—White Arts has 56 Answers* to Your Printing Needs
10 pt.—White Arts has 56 Answers* to Your Printing Needs
11 pt.—White Arts has 56 Answers* to Your Printing Needs
12 pt.—White Arts has 56 Answers* to Your Printing Needs
13 pt.—White Arts has 56 Answers* to Your Printing Needs
14 pt.—White Arts has 56 Answers* to Your Printing Needs
15 pt.—White Arts has 56 Answers* to Your Printing Needs
16 pt.—White Arts has 56 Answers* to Your Printing Needs
17 pt.—White Arts has 56 Answers* to Your Printing Needs
18 pt.—White Arts has
19 pt.—White Arts has
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22 pt.—White Arts
23 pt.—White Arts
24 pt.—White Arts
25 pt.—White Arts
26 pt.—White Arts
27 pt.—White Arts
28 pt.—White Arts
29 pt.—White Arts
30 pt.—White Arts
31 pt.—White Arts
32 pt.—White Arts has 56 Answers
33 pt.—White Arts has 56 Answers
34 pt.—White Arts has 56 Answers
35 pt.—White Arts has 56 Answers
36 pt.—White Arts has 56 Answers

Schoolbook

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$!"%&*()-+~:;?/1/41/21/81/16@#&^_`~

Schoolbook Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$!"%&*()-+~:;?/1/41/21/81/16@#&^_`~

Schoolbook Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$!"%&*()-+~:;?/1/41/21/81/16@#&^_`~

Schoolbook Bold Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$!"%&*()-+~:;?/1/41/21/81/16@#&^_`~



The White Arts typeface collection contains 56 fonts comprising 17 photo typeset styles plus many complementing display typefaces.

American Typewriter

18 pt. American Typewriter and 10 pt. Melior. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Avant Garde

18 pt. Avant Garde Gothic Medium and 10 pt. Spartan Medium. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Bauhaus

18 pt. Bauhaus and 10 pt. Helvetica Medium. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Bookman

18 pt. Bookman Bold Swash and 10 pt. Schoolbook. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Caslon

18 pt. Caslon Black Swash and 10 pt. Schoolbook Bold. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Cooper

18 pt. Cooper Black and 10 pt. Baskerville. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

29

Display Type

Large sizes of type used for headlines and subheads are called "display type." Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements. White Arts features these display typefaces to complement our 17 photo-typeset styles in our typeface collection.

Also,

AIRY
AUTOMATION
COCOA
Caslon Antique
Columbus
Futura
Keyhole
Grotesque
Pretoria
ROCO
Windsor

81

20

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Dynamo

18 pt. Dynamo and 10 pt. Helvetica Bold. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Egyptian

18 pt. Egyptian Bold Extended and 10 pt. Melior Bold. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Friz Quadrata

18 pt. Friz Quadrata and 10 pt. Optima. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Goudy

18 pt. Goudy Extra Bold and 10 pt. Caledonia. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Hobo

18 pt. Hobo and 10 pt. Souvenir. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Jenson

18 pt. Jenson and 10 pt. Melior. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Korinna

18 pt. Korinna and 10 pt. Times Roman. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

LUBALIN Medium

18 pt. Lubalin Graph Medium and 10 pt. Spartan Bold. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Revue

18 pt. Revue and 10 pt. Souvenir Demi Bold. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Serif Gothic

18 pt. Serif Gothic and 10 pt. Optima. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Tiffany

18 pt. Tiffany Bold and 10 pt. Optima Demi Bold. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

Woodstock

18 pt. Woodstock and 10 pt. Spartan Medium. Simplicity in typography produces direct appeal, easier reading and better comprehension. Unorthodox display type can supply the accent needed to improve impact and appearance and to more perfectly integrate design elements.

V. EDITING READING MATERIALS FOR NEW READERS

The editor is an important link between the writer, on the one hand, and the printer-publishers, on the other hand. When no separate illustrator is working on a book, the editor may also have to undertake the job of selecting from ready-made illustrative materials, and will have to choose type-faces both for the title page and the text.

There are various types of editors -- managing editors, series editors, copy-editors, etc. Typically, managing editors and series editors have some control on choice of titles, the content and approaches used in writing. The editor working on books for new readers may also have some control on content, but even if that is not the case, the editor will be doing some, or most, or even all of the following:

Write a preface to the book.

Write the page of acknowledgments.

Obtain copyright clearance for quotations used in the text, and for illustrations and photographs used, if the writer has not done it already.

Check credits for writers and those collaborating in the writing of the book.

Supply copyright information on the book-in-preparation, including year of copyright, or of publication.

Check current division of the manuscript into chapters.

Check headings of chapters.

Assign proper value to various section headings, side headings, subheadings, etc.

Write captions for illustrations, if not included by the writer.

Check titles for tables. Supply, if not given.

Check footnotes and references for correctness.

Make sure names of individuals, offices, institutions, countries, etc., are correctly written and spelled.

Check division of text in paragraphs. Change where necessary.

Check especially for flow between paragraphs.

Check syntax of sentences for easy writing. Check vocabulary used. (This would require that the editor be familiar with the techniques of easy and clear writing; should have knowledge of readability control; and have access to research on vocabulary done in the language.)

Check all content for accuracy.

Check to make sure that no statements are made that could be seen as derogatory to an individual, group, class, ethnic group, nation or religion.

Check punctuation, and spellings of words.

Know the proof-reader signs to instruct the composer.

Give instructions on photographs and illustrations on cropping, final size, method of reproduction and color.

Choose typefaces.

Choose paper size.

Instruct the printer on binding.

Prepare a dummy for the book.

See the text page for "Proofreader's Marks.")

Summary

The various jobs of an editor of reading materials have been listed.

Things to do or think about

1. "The editor's work will be easier if the manuscript received from the writer is clearly, and uniformly typed, in double space, only on one side of the paper. The size of the paper should also be of uniform size. Pages should have been numbered in sequence; there should not be many paginations."

Do you think these hints on "manuscript management" are useful or are these trivial points?

2. Go through the manuscript prepared by one of your colleagues and check especially the use of comma, apostrophe, hyphen, capital and lower cases.

3. What are the various sources in your locality, or in the district headquarter closest to you, for photographs and illustrations on developmental subjects?

4. What do you know about block-making? Can you save money on blocks by reducing a set of photographs by the same scale? What is a half-tone? What is a glossy bromide?

Proofreader's Marks

Authors, editors, and printers use proofreader's marks to indicate changes on printed proofs. These standard marks are used in pairs, one in the text where the change is to be made and one in the margin nearby. The marks used in text appear here in the right-hand column; those used in the margin are in the left-hand column (see section 4.28).

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- 3 or 8 or 7 delete; take out
- close up; print as the word
- ③ delete and change up
- ^ or > or ^ caret; insert here (something)
- ✱ insert space
- ⓪ space evenly (where indicated)
- set his marks ~~stand~~ as set
- or ~~transposed~~ change (order)
- / used to separate two or more marks and often as a concluding stroke at the end of an insertion
- [set further to the left
-] set further to the right
- ^ set as or as ligatures a or B
- = straighten alignment
- || straighten or align
- ✕ imperfect or broken character
- indicate or insert on quad space
- ¶ begin a new paragraph
- Ⓟ spell out (in the) as five pounds)
- Cap set in capitals (CAPITALS)
- in cap or S.C. set in small capitals (SMALL CAPITALS)
- bc set in lowercase (lowercase)
- ital set in italic (italic)
- rom set in roman (roman)
- bf set in boldface (boldface)
- a or - or 2 or 1/2 when
- 1/4 or 1/2 or 1/4 on dash (1963-72)
- 1/4 or 1/2 or 1/4 on — or long — dash
- ✓ superscript or superior (3rd in 10th)
- ^ subscript or inferior (2nd in 10th)
- Ⓢ or X centered Ⓢ for a centered dot in p. g)
- ⌒ comma
- ⌒ apostrophe
- Ⓢ period
- 1 or 1/2 semicolon
- 2 or 3 colon
- “ or ” quotation marks
- (/) parentheses
- [/] brackets
- Q or ? query to author: has this been set as intended?
- ↓ or 1/2 push down a work-up
- ⑨ turn over an inverted letter
- wf wrong font; a character of the wrong size or cap. style

* The last three symbols are unlikely to be needed in marking proofs of photocomposed matter.

5. Why is it always preferable to have large-size photographs and illustrations, and then reduce them in size, in the block-making stage, to fit your needs?

6. Obtain the following information:

- (a) paper sizes available with suppliers; and
- (b) typefaces and type sizes available with the best printing press in the country.

VI. PUBLISHING FOR NEW READERS

Production and publication of books for new literates is caught in a vicious circle. Publishers do not want to invest their resources in publishing for the so-called new readers since they do not see any profitable market for their books. On the other hand, appropriate books are not available and, therefore, no market can be cultivated.

Structural problems

Provision of reading materials for the new reading public is not going to be an easy matter by any chance. The challenge is going to be a difficult one. There are indeed severe structural and infrastructural problems that do not admit of quick solutions.

First and foremost, is the problem of the buying power of the typical new literate. Literacy and poverty go together and new literates for whom we want to write books are often living in dire poverty. Few will be able to buy books with the money they earn now. In most cases, the book will compete with bread and oil and sugar and will lose to the need for buying the necessities of life.

Even if we assume that new literates, at least some of them, will buy books, the absolute size of the market for such books is often quite small. A small country like Ghana has 12 written languages; Zambia has seven accepted official languages. This means severe segmentation of the total market --

whatever market does exist. Publishers can not publish for such small markets and make profits. In Asia, though, things are more hopeful. Publishing in most Asian languages is already economically feasible. For instance, in the author's own mother tongue, Punjabi, there are more readers than Finn and Dutch combined. A publisher can publish and hope to sell enough copies of a book to make money.

Another structural problem is one concerned with the printing facilities available in the developing countries. In most developing countries, the printing capacity is very low. Most printers depend upon the letterpress; the offset has not arrived. The variety of available typefaces is limited also. Most composing is still done by hand, using movable type. Monotype by machine, linecasting, or any other similar hot metal composition, is seldom available. Printing ink is of very poor quality. It often shows through the page and takes long to dry. "Perfect binding" systems are rare and when available use low quality adhesives that do not hold.

An even more serious problem relates to the non-availability of printing paper. There is a virtual famine of printing paper in the world today -- at least in the Third World. Unesco has proposed international "paper aid"; suggested international financing of importation of paper; and government subsidies to printers who have to pay too much for imported printing paper. But nothing much has happened at the practical level. Here and there, printing paper has been given to some

developing countries as part of bilateral aid to print literacy primers or a follow-up book now and then.

Some developing countries are trying to manufacture paper locally. Pakistan was considering to establish a paper mill based on bagasse and a paper pulp industry based on jute. Malaysia also had hoped to have its paper mills rolling in 1977. But all this is too little.

Government action is indispensable

Governmental action in the area of publication of reading materials for new literates is indeed indispensable. In terms of a long-term perspective, the governments in developing countries have to slowly build the infrastructures that will sustain the program of publication of books, in general; and of books for new readers, in particular. But in the short run, governments have to do something in the area of publication directly, and now without waiting.

One of the things for governments of developing countries to do will, of course, be to undertake publication of books for new literates themselves. Departments of literacy and nonformal education or their counterparts in other ministries (such as in community development, social welfare, etc.) must have a program of publication for new literates, however small it may be in the beginning.

Writers' guilds and cooperatives

The governments must also take action to promote special

channels of publication for reading materials for new readers. In one part of India, an interesting experiment has been conducted by writers who have joined together to create a writer's guild. These writers, by thus coming together, have eliminated the middle-men and the various problems that were earlier associated with the payment of royalties from publishers to authors. These guilds are cooperatives to which authors make small contributions. These guilds then choose books which are of high quality and are sure to sell. Royalties, as high as thirty to fifty percent, have sometimes accrued to authors.

Fortunately, the guild we describe above, is not the only one of its kind. The Sahitya Pravarthaka Cooperative Society (SPCS) in India is a writers' coop that publishes an average of more than one book a day and an average of 3,000 copies per book. There is a Pakistan's Writers' Guild in existence; and there is a Society of Singapore Writers in operation.

Prize schemes for writers and publishers.

In countries like India, a new market has emerged for "pocketbooks." This is obviously on the model of the Western paperback. Classical works of poetry and fiction, where copyrights are now non-existent, are printed in large quantities and sold cheaply. However, there are few success stories about books published for our special audiences -- the new reading publics. Most of the time, these books are printed by governments with subsidies from the taxpayer. Even when these books are produced by private publishers, they

receive large subsidies from governments to cover printing costs. In India, these subsidies work this way. The government of India holds prize-winning competitions for books for new literates in all the different languages of the country. The government then awards cash prizes to authors of such books; and promises to buy a thousand or more copies of the book from the publisher, at a previously agreed upon price. This results in incentives, both for writers and publishers. However, only books that do get such prizes are published and quite often the purchase of the books by the government is the last significant purchase of the book. While over the years, these schemes have made it possible to have a number of books for new readers published in various languages of the country, this has yet to result in a self-sustaining publication market of books for new readers.

Co-publication with other governments

Governments also have to think of co-publications with other governments. The Asian Co-publication Program has, for instance, published two volumes of Folktales from Asia, cooperatively in fourteen languages -- Hindi, Indonesian, Javanese, Sundanese, Farsi, Japanese, Korean, Malay, Urdu, Chinese, English, Sinhalese, Tamil and Thai. Among countries which share a language (Urdu in India and Pakistan; Kiswahili in Kenya, Tanzania and Uganda; Spanish in most Latin American countries), co-publication offers excellent possibilities. Governments also should encourage private publishers to engage

in co-publication with publishers outside the country.

The role of private publishers

In the meantime, private publishers should do things on their own. There may not be a ready market for books for new readers in most developing countries today, but there are considerable possibilities in the immediate future. Publishers who will cultivate the new reading publics now, will be ensured of a big harvest tomorrow. In the immediate future, incentives are available to publishers of reading materials for new literates in the form of prize schemes and outright grants from governments.

The guidelines for the publisher of books for new readers, again, are based on common sense rather than systematic research. Yet, some useful ideas can be suggested:

1. The books produced for new readers should not remind them of books for children. What is the conception of a book especially for adults? This, of course, differs from country to country. Specialists producing books for new readers in India have suggested that early books for new literate adults should be printed in pocket size, because most religious material in India is printed in that size. Others have suggested pocket size in the hope that the farmer or the worker will carry the book in his pocket; and at work, and whenever he has time from his labor, he will take the book out of the pocket and start reading it. Clearly, some of these

ideas appear much too optimistic.

2. It is important to use paper of reasonably good quality for books for new readers. Some books for new readers are produced on newsprint that is not of acceptable quality at all. We are not saying that all newsprint is unacceptable. However, even the quality of newsprint can differ. Some newsprint tears easily; and on some newsprint the ink spreads, making the book look dirty and smudged. On the other hand, there is good newsprint which is not only comparatively cheap but is also good for printing textual material as well as line drawings. It is also important that the paper on which these books are printed is not old and yellowed.

3. It is important to use appropriate typefaces and sizes of type in books for new readers. In regard to the English typefaces, there has been considerable research in regard to their legibility and the kind of emotional responses they generate in readers. Such research, unfortunately, has not been repeated in scripts other than the Roman script; or for Roman script in other than Western cultures. All that can be said here is that legibility should not be sacrificed for decorative purposes. Also, we should not use typefaces that are too small for new readers to read. Typefaces of eight and ten point size are unacceptable. Twelve point size is acceptable for somewhat experienced new readers. However, 14 or 16 point type seems to be a reasonable selection for books

for "new" readers. Some have suggested 24 point type size.

4. The display of text on the page should also be appropriately done. The page should have enough "breathing space." That is, there should be enough leading between lines and good spacing between paragraphs. This not only helps the untrained reader in terms of keeping his place in reading and transferring from one line to the next, but it also provides reinforcement to the adult reader who can say, "I have read a whole page; or, I have finished a whole book."

5. Books for adult readers should typically be center-stitched so that they can stay open more easily, as new readers struggle with them.

Summary

Problems in the promotion of publication of reading materials for new readers are elaborated in terms of structural and infrastructural constraints which include, low buying power of new literates in the Third World; segmented markets limited to small language areas; low printing capacities in developing countries; and shortages of printing paper. Some initiatives, yet possible for governments to undertake, have been suggested as government-supported publication programs; prize schemes for publishers; writers' guilds and cooperatives; and co-publication arrangements of various kinds. Finally, the possibilities of private publication, howsoever small, are indicated.

Things to do or think about

1. Do cases exist where a book for new literates was published by a private publisher in your country or region? Develop a case study on the book, analyzing the context, the special circumstances, the subject of the book, the royalty arrangements, the sales picture, and the lessons drawn from the case for writers and publishers.

2. A new literate worker in Tanzania when interviewed by an adult educator said the following: I read newspapers, especially "Uhuru." I buy a copy almost everyday unless I am short of cash. And when that happens I borrow a copy of the newspaper from a friend who has bought it. Sometimes I buy books and read them at home and I also borrow some books from my friends.

How far is this new literate typical of other new literates in Tanzania and elsewhere in regard to his behavior of purchasing books and newspapers?

3. What is the feasibility of a prize scheme for writers and publishers in your national setting?

4. What titles could become part of a co-publication program developed by your country in association with a neighboring country?

5. Do you have an active writers' association in your country? What does it do?

6. Where are the literacy primers now in use in your country printed? What is the actual cost of one copy of the primer?

What is the approximate cost per page?

7. How many pages do you have in your daily newspaper, not considering Sunday and other Special editions? What is the cost of a copy of the newspaper?

VII. TAKING READING MATERIALS TO NEW READERS

Between the conception of a book and its reading by a new reader, there is yet another important mediator role. That is the role of the distributor. Books must reach their readers before they can be read. This means that somebody should sell or lend books to readers.

Both the tasks of selling and lending become most challenging tasks in the developing world, when we consider the socio-economic realities prevalent in most of the Third World countries. The poor and the underprivileged that we want to reach, live in rural areas, spread out in communities of sometimes as few as two to four hundred people. These communities are isolated. They may be far away from the main roads and the country's postal service may not serve them. In some communities, the nearest place a letter would go may be twenty-five to thirty miles away from where it is actually supposed to reach.

Selling a book to the poor and the underprivileged in the Third World is indeed a difficult task. Half of the world lives on an income of less than \$150 a year. It is unreasonable to expect that these families would buy books to read. This is not to say that selling books to new readers in rural communities is entirely impossible. Some farmers and workers do have cash that they would want to spend, willingly, on buying a book that they can read and would enjoy. Innovative

solutions, first, for getting new readers interested in reading books; and second, perhaps, in acquiring a small number of such books will have to be invented. The task should not be impossible. If the commercial entrepreneur can penetrate the rural market so effectively with his Coca Cola, Lipton Tea, hydrogenated oil and aspirin, there is no reason why the book-seller should not be able to do something along the same lines. There may, indeed, be a useful rent-a-book market that no one has explored.

However, the most promising possibility lies in providing library services to the reading public, old and new. Countries which are spending sometimes as much as twenty-five percent of their budgets on universal elementary education should be putting some of their money in establishing national networks of libraries. Such networks may begin with the national libraries at the central level, supported by regional and state libraries. Such regional and state libraries should be followed by district and divisional libraries which may, in turn, feed mobile libraries carried on buses or on bicycles, bringing books to the reader's doorstep.

Different innovative approaches to the distribution of books to the rural masses have been tried, most effectively, in India, Tanzania, Cambodia, and other places in the world.

Some approaches have also been tried in the area of promoting the reading habit. But here, again, much more has been done in developing countries than in developed countries

which need to do the most.

Summary

Some problems and challenges of taking books to new readers have been pointed out.

Things to do or think about

1. Visit a rural community and conduct a "book census." That is, go from home to home and find out if people have any books in their homes? What kinds of books are they? How were they obtained? Who reads them?
2. Organize a book exhibition in a rural community. Observe what books attract visitors the most. Interview some visitors and ask them why they were attracted to some books and not to some others.
3. List some unconventional channels for taking books to new readers.

VIII. WRITERS' WORKSHOPS FOR TRAINING AND PRODUCTION

Quite often, policies on the provision of reading materials for new readers have failed to materialize in the form of books. Publication plans were made, but no books could actually be published. Often, this has happened because nobody wrote those books. How to get such books written is, in fact, the most important consideration facing planners.

The trouble is that there are no writers, writing for new literate readers in the Third World. With rare exceptions, almost all over the developing world, writing for the new reading public is a cause in search of recruits.

Some of the recruits to the cause of writing for new literates could come from the ranks of already active and somewhat successful writers. But this does not seem to have worked too well before. Realistically, most of the recruits to the cause of writing for the new reading public will have to be people who have never written before. They would have, of course, written letters, diaries and lesson plans; and written notes, briefs and memoranda as part of their official work in a ministry or an educational institution. However, they would not, typically, have written the kind of material we wish to produce and make available to new readers.

Another group of people that could be recruited to the cause of writing for the new reading public would be budding writers who write an occasional piece but would want to write.

and publish more. They would not have to be taught how to write but they would need to help by way of a reorientation. They would have to be told that writing for the new reading public involves a special kind of creative activity. In writing for the new literates they would still have to write clearly. They would still have to write to appeal. They would still have to write to touch the heart and to stimulate the mind. And indeed, there would be no limit to the kind of issues to be discussed or the complexity or depth of the human drama to be portrayed. However, writing for new literates will have to be writing not to impress but to express. It will have to be writing that stays clear of the elitist idiom and the classical reference. It will have to be clear and direct writing. It will have to be writing that does more with less. That is, it will use simple words, simple phrases, simple idiom, and yet communicate effectively and touchingly. These skills can neither be taught nor learned easily.

Writers' workshops

The workshop format has been used by many different countries in the Third World, both to train new writers in the techniques of writing for new literates and as retreats for actual writing, testing and preparing books for publication as part of crash programs.

Writers' workshops have drawn on different pools of talent to recruit their writers or their would-be-writers. One of the most frequently used pool of talent has been government

personnel. Frequently, governments have been obliged to go to their own officials, especially those working in the development departments such as health, agriculture, family planning, and so on, to get their writers. This has been so because those people are, perhaps, the best subject specialists in the country. Also because, they are, perhaps, among the best educated and some of the only people who can write anything at all. They may not have done any creative writing but they would be the people who have at least done expository writing where the intention is to explain something without ornamentation or ostentation.

A considerable amount of literature needed for new readers does, in fact, involve expository writing. Farmers in the fields, workers in factories, and housewives at home bringing up children, require knowledge and new skills. They need to know more about agriculture, about nutrition, about family planning and other related topics. Most of this writing can be expository writing, that is, it can deal in simple language and with clear organization, with the various ideas that need to be learned. It can present information, it can demonstrate through pictures and other graphics how to do things, it can list dos and don'ts. This expository writing can indeed be taught to any person who has reasonable facility in a particular language and has a reasonable level of motivation to want to learn and to want to help new literates improve their lives. No wonder, therefore, that

governments of developing countries when recruiting writers for the writers' workshop, look to their own officials in the various developmental departments.

There is an additional advantage in going to development departments to recruit trainees for writers' workshops. Governments have control over their own employees. They can release them for short or long periods of time. They can issue directives to their personnel to report to particular places and undergo training "as part of their duty." The costs of training remain hidden. Governments do not have to sanction new budgets to cover salaries of such people, though some travel expenses may be involved and small expenditures on board and lodging may also accrue. No fees have to be paid to the authors for writing manuscripts. Finally, the questions of copyright of manuscripts produced are easily solved because, as government servants and producing materials on government time, the writers cannot claim any rights to the materials produced. Unfortunately, in many cases, writers are not even allowed to use their own names on the manuscripts they write. This may result in lack of motivation for the writers to produce really good materials that would earn them credit, but routine and impersonal stuff that fails to attract the interest of readers.

School teachers are another source of recruits for writers' workshops. School teachers, whether they teach at the elementary level or in a secondary school can be assumed to be

literate people who have good facility in both reading and writing. Again, since in most developing countries schools are run by the government, the governments have control on school teachers as they do on other ministerial and departmental employees. Governments are able to draw a sizeable amount of talent from their schools (and colleges, if needed) for writing materials for new literates. In Tanzania, during the late 1960's and early 1970's, school teachers were used in writers' workshops to develop curricula for Tanzanian elementary and secondary schools as well as to write books to teach those curricula. Though the materials produced in the initial cycle may not always have been well-researched and as competent as the books they replaced, they were certainly much more responsive to the realities of Tanzania and, with that criterion in mind, these workshops must be considered great successes.

Sometimes, educators working in out-of-school education have looked nearer home and have recruited their literacy teachers as writers. Others have discovered rather unusual pools for the recruitment of writers to write for new reading publics. They have gone to the new readers themselves to write books for other new readers. In Burundi, and in some other areas of Africa, workshop directors have depended upon new literates to write follow-up materials for different new reading publics. They have encouraged these new readers to commit to writing, with the help of their instructors, the various folk stories, folk tales, and other gems of folk

wisdom. This has accomplished more than one thing. It has produced some materials to read but it has also preserved, for the new generation, those gems of traditional wisdom that might otherwise have been lost in the welter of secular institutions like the school and the cooperative. What was only oral history has now become part of the written tradition. People found new pride in their tradition when they were asked to write it down; and those who read it have had similar feelings of pride in their culture and a quiet sense of personal worth. Recent writers' workshops in Iran have made excellent use of local talent within communities to write books for new literates and other new readers. Results have been generally satisfying.

In the societies of the Middle East, India and the Far East, with centuries-long literary traditions, one can find lots of budding writers ready to be recruited to the cause of writing for new readers. By budding writers, we mean those people who feel the need to express their ideas in writing; and write an occasional poem, short story or feature in a college magazine, the local daily newspaper or for recitation at symposia. Such people have been far more amenable to suggestions and ideas from those conducting writers' workshops than active writers; and have produced excellent reading materials for new readers in workshop settings, and independently on their own. Currently active and successful writers can also be recruited to the cause of writing for new literates, if

appropriate incentives are provided.

So far we have talked of the usefulness of writers' workshops in providing training and orientation in the techniques of writing materials for new readers and as retreats for producing books for new readers quickly, as part of crash programs. We have also discussed the various pools of talent from which individuals could be recruited for writers' workshops for the cause of reading materials for new reading publics. It is time now to shift to a discussion of the organization of writers' workshops.

Writers' workshops:

Formed by objectives

In the literature of post-literacy and lifelong education, we often come across the phrase writers' workshops. Several writers' workshops have been organized over the past many years, and in many different countries under the aegis of Unesco and on national initiatives.

Literacy House, Lucknow, India established a school of social writing in the early 1960s and has been organizing writers' workshops regularly over the years. Tanzania's writers' workshops have also become well-known to literacy workers and adult educators everywhere.

A workshop by definition is an organized instructional activity where something is actually produced. Thus writers' workshops involve a group of writers and their associates who come together to actually do some writing, critiquing and

revising.

It will be difficult to suggest one definite format or one standard program for writers' workshops. Writers' workshops will differ in their objectives which may be to provide general orientation to already active writers; to train writers of literacy primers and/or follow-up reading materials; or not only to train writers but also to prepare reading materials for immediate publication. Writers' workshops will differ also in regard to those who participate in those workshops. Participants may be new literates, or literacy teachers; they may be school teachers or government officials; and they may vary in terms of their educational backgrounds and experience. Naturally, writers' workshops must also vary in regard to their durations.

Differing sets of objectives, needs, resources and settings have naturally generated different formats for writers' workshops which we describe in the following pages. Four different workshop models will be discussed in bare details:

- Literacy House Writers' Workshops
- Tanzanian Writers' Workshops
- KANFED Writers' Workshops, and
- Kitwe Workshop: The Action Training Model.

Literacy House Writers' Workshops

The writers' workshops conducted by the author at the school of social writing of Literacy House, Lucknow, India, were

workshops designed to train and orient writers in the techniques of writing follow-up materials for new literates as well as to actually prepare some manuscripts for publication. Participants included workers from development departments and budding writers from the public. It was a residential program that lasted three months. The trainees were provided free board and lodging on the Literacy House campus and given a small monthly stipend. Manuscripts selected for publication were published in each of the author's names but no fees or honoraria were paid to authors and copyright for books published, rested in Literacy House. In the following pages, we describe the content covered in the writers' workshops designed for Literacy House, Lucknow. Local adaptations will, of course, be necessary but suggestions regarding content and approach as presented here should serve as a good starting point.

One piece of advice must be given clearly and unambiguously. We suggest strongly that all writers' workshops, whose objective it is to train writers for writing books for new literates, must provide actual writing experience to writer-trainees. They must be taught how to make choices of subject matter, how to do content planning, how to make a choice of treatment between the simple narrative and the dramatic, how to write simply and clearly to suit particular levels of readability, and how to do field-testing of material to develop initial feedback.

Methodologies of instruction can be varied including lectures, discussions, practicums, individual tutoring and self-instruction. A valuable methodological piece of advice would be that individual consultations must be provided to each writer-trainee in a one-to-one situation. The availability or lack of this clinical help can make or break a workshop.

The following content areas may be covered in a writers' workshop in more or less detail, depending upon the objectives, the format and the duration of the writers' workshop. It is not possible to treat each of these content areas in any great detail within the scope of this chapter. We will, however, bring out the essential points.

Why follow-up materials for new literates?

Even after the writer-trainees have joined the workshop, they will need convincing. Therefore, we must begin with the justification for producing follow-up materials for the new reading publics. Unfortunately, many adult educators and most writers do not seem to understand the need for writing special materials for the new reading publics. I remember once talking to one of India's foremost Hindi writers about the need to write for new readers and trying to recruit him to the cause of writing for the new readers. I suggested to him that he should sometimes contribute a book to the Literacy House publication program for new literates. He replied, "But I have already contributed many books to your cause. I always

write for new readers. I try to be as simple as I can so that the vendor, the rickshaw-puller, the clerk and the housewife can all read what I write. This is writing for the new literate." Adult educators interested in producing materials for the new reading publics, indeed, have a big job ahead of them in convincing other adult educators and writers that the needs of the new literates are special; that they need to be taught significant ideas, and invited to be concerned with significant issues. Yet these issues must be discussed and these ideas must be presented in the vocabulary of a fourth or fifth grader in elementary schools. This is difficult to do but therein lies the challenge in producing materials for new readers.

Defining national priorities.

The writer-trainees must be enabled to understand that adult educators engaged in the process of producing materials for new readers are indeed in the development business. They are providing needed communication support for development in the country. They are trying to teach new information, new attitudes, and new economic, social and political skills to adult readers so that those adults may become better participants in the life of the nation. This means that adult educators, writers and publishers, must be able to reflect in their publication program, the national aspirations, and the development priorities that have been established by the nation. Fortunately, this is not an impossible task to accomplish.

Even a cursory examination of national development plan documents would indicate development priorities and the general aspirations of the nation for social, economic and political development. Workshop directors need to have access to such plan documents. Additionally, they need to look at the development program as developed for the regions and the localities. And they should assist writer-trainees to make the connection between their work and the hopes of the society.

Determining readers interest.

Too often, materials produced by adult educators for new readers, seeking to enthuse communities for national development and teaching them new attitudes and skills, fail to enthuse the potential readers and are neglected by them. The reason is that too much of this material is dull and deadening. It fulfills only the needs of the development bureaucracy -- to publish material on development issues. However, it does not relate to the felt needs of the communities themselves. It does not relate to readers' own reading interests.

The absolute need to determine the felt needs of communities is now part of the credo in all community education, adult education, and development work. We are again and again asked to determine the felt needs of the people we seek to serve. However, it must be realized that as development workers, we are, in fact, in the business of fashioning new needs rather than always fulfilling felt needs. This dilemma between the felt needs of the people and the needs that

development workers want to fashion becomes apparent especially in communities who have felt needs that we disapprove of. Their needs may be the needs of consumption, whereas we may be promoting production. They may want to help from outside and we may be preaching self-reliance.

At another level, literacy workers and adult educators have gone out asking potential readers questions about their reading interests. Such lists have been less than helpful and have differed from group to group and from region to region. Quite often, information on the reading interests of the new readers was an artifact of the type and form of questions asked. Some said that they wanted to read religious books the most; and others said that they wanted to read development literature the most. Some said they wanted to read how-to-do it materials. Some wanted science which gladdened the heart of those who were asking the questions. Interestingly enough, many of the people who express interest in development literature or in science do not follow up on their own expressed interests when actually offered a choice among books. The books they pick up to read are quite different from the books they said they wanted to read.

The lesson to learn from all this is that the whole area of determining the reading interests of the new readers is a very tricky business. Yet, we have to reconcile national needs with individual reading interests. That is, planners of publication programs of books for new readers must develop

subject titles and editorial policies that, at the same time, reflect national priorities and the reading interests of people they seek to serve. This can be done through the dialectical process that I have called: "re-inventing national needs in local settings." This means, that the reading interests of individual communities must be studied and then put against the priorities nationally determined. These national priorities then, must be translated in regional and local terms and content areas and titles of books should be invented that have meaning in the lives of people who would read them.

Encouraging people to write.

One of the most difficult things in life is to persuade people that they can be creative. Even after joining a writers' workshop, some of the trainees will refuse to believe that they can really do any writing. Some would have come to the workshop because their department had sent them there, that is, they were ordered to participate. Others, who may have written some things before may also be half-hearted.

One could say, of course, that creative writing is not for everyone. We cannot turn everyone into a great poet, or a novelist or a short story writer. But our hope is that even though we cannot convert everyone into a great poet, or a great novelist, or a great short story writer, we can help people to engage in expressive behavior as writers. This expressive behavior, in some cases, may be of high enough

quality as to be considered creative. The point, however, must be made that anyone who can read and write can be taught to do a pretty good job of expository writing. We have already distinguished between creative writing and expository writing. To recapitulate creative writing is writing wherein the writer looks on his own life experience and of those around him and reconstructs that experience, to communicate with his readers with deep emotion. In expository writing, the writer is interested in describing, relating and explaining to communicate a message with as much clarity as possible.

Directors of writers' workshops need to build appropriate commitment among writers and among writer-trainees that some of them might have great creative potential, but that all of them are capable of not only acceptable but excellent expository writing. Naturally, verbal exhortation and pep talk alone would not help. Writer-trainees would not believe in their own capacity unless given an opportunity to prove it to themselves. They must be helped to write expository material and reinforced by comparisons between their writing and already published expository writing.

Critique of the model

What we have called the Literacy House model has not, of course, stayed the same over the years. Different people must have adapted the model to their conceptualization of the problem and trainee needs as they came to work with the model. From personal knowledge, I know, that writers'

workshops of shorter durations have been offered by Literacy House to fit particular demands on its resources and to suit the exigencies of time.

Looking back at the experience of the present author, the following points can be made by way of an evaluation of the experience:

1. There was much more historical and theoretical material on communication introduced to the writer-trainees than was absolutely necessary to do.
2. The workshop, perhaps, was trying to do too much in the area of writing. It expected each trainee to produce a short essay, a script for a puppet play, and a publishable manuscript of about 48 pages.
3. The duration of three months for the workshop was also overly long, even for three written products. The pace was much too leisurely.
4. The long duration of the workshop meant that only a particular class of people came to attend the workshop. Those who could not stay away from their jobs or homes for three months, in residence at Literacy House, simply did not come. On the other hand, some of the writer-trainees came not because they wanted to be writers, but because they looked at their selection for the course as paid employment for three months. Board and lodging for writer-trainees was free at Literacy House; and in addition a small monthly stipend was paid. Travel from and back to the candidate's residence was

also involved. This was quite attractive to the many educated but jobless writer-trainees.

5. Individual guidance and editorial assistance available from the editorial staff of Literacy House was not always enough or of high quality.

Writers' workshops in Tanzania

The Tanzanian model represents a writing workshop rather than a training workshop, though some training did go on. Participants, of course, learned from doing and outside lecturers were often invited to come and talk to workshopppers as they were engaged in the process of writing books or primers.

Basically, the Tanzanian workshop starts with a job to do. Some books or other reading materials have to be written on some pre-determined topics in an area of urgent need. The workshop is then a mechanism of bringing together the talent, the experience and the expertise on the subject to write the materials before a particular day.

The workshop uses "living resources" most of the time. Those experienced in writing, those knowledgeable in the problems of new readers, extension officials, party workers, illustrators, printers are all brought together to do a piece of writing -- most of which is done literally sitting around a table. Some workshops may have 6 to 8 participants; others may have as many as 20 who may then break up into groups to work on different books, on different topics.

The Tanzanian workshops have the advantage of establishing a time-frame within which the work must be accomplished and thus have a strong product-orientation.

Another important feature of these workshops is that they are consensual. All the various people concerned with development communication are brought together and are identified with the product. They all agree on what should be said and how it should be said.

The Tanzanian workshop model works! The only critique one could offer is that writing in a group, or "group editing," as is often attempted in Tanzanian workshops after the manuscripts are ready, is a time consuming affair and not necessarily competent. Also while no monetary costs are incurred, the hidden costs of writing manuscripts in Tanzanian-style workshops can be quite high. If eight people spend 10 to 12 days writing a literacy primer, the total costs may be no means small.

Kerala Association on Non-formal Education and Development (KANFED) writers' workshops

The KANFED model seems to be most inexpensive and is claimed to be quite successful. Writers have done their writing before they come to the writers' workshop. Interested writers are asked to submit scripts, which are examined by a group of specialists and choices are made. In a recent workshop 30 out of 50 scripts were selected.

Those invited to join, come to a workshop that lasts merely three days. On the first day, there is considerable lecturing on the need for materials for new readers, reader characteristics, writing clearly to be understood, etc. On the second day, participants divide themselves into groups (organized on the basis of shared interests as reflected in the scripts), and spend the day reading their scripts to each other for collective critique. The third day is used in re-writing. Some take longer to revise, and take manuscripts home to be returned within fifteen days.

The collective review is an exciting idea -- and we should note that it eliminates the need to make lots and lots of copies of a manuscript under review. Also, the responsibility for selecting advice and projecting it in the revisions is still with the original author.

The workshop model is claimed to be a great success. Eighty-four books were produced for publication during five such workshops, with the following rate of success:

<u>Total manuscripts considered</u>	<u>Published</u>
29 _____	19
30 _____	18
25 _____	17
28 _____	16
30 _____	14

Some more manuscripts may be prepared for publication out of this same pool. That gives us a pretty good batting average!

The following will give us some idea of the kinds of subjects covered in the books published:

Agriculture	14
Citizenship	8
Biography	10
Man and Society	9
Health and Nutrition	12
Science and Technology	9
Land and People	10
General	12

Kitwe writers' workshop:

The Action Training Model

The Kitwe writers' workshop (May 1981) can best be described as a training experience organized according to the "action training mode." The organization of the Kitwe workshop is described in detail in the Project Description included as an Appendix in this monograph.

The following points are particularly noteworthy:

1. The workshop is built on important host country initiatives. The need to undertake steps in the area of production of materials was defined by the host institution, collaborating in the workshop.
2. The host country also took important and innovative steps in the training of the participants. Most of the participants to the workshop have already undergone extensive training in adult education, with special emphasis on writing materials.

3. The participants have been in the field for almost four months, writing their materials which will now be discussed in the Kitwe workshop.

4. The long preparation of the Kitwe workshop and the care that has gone into its planning should impress even the casual observer.

Qualifications of a workshop director

Writers' workshops, that we have talked so much about, will have to be directed by a workshop director, singly or with the assistance of a team of resource persons. Where can a country get its workshop directors? What should be the qualifications and characteristics of a good workshop director?

If a country does not seem to have a director of writers' workshops, it should import one. This would be a justifiable case for technical assistance. However, we learn things by doing; and, if we choose sensibly, we can pick up a person from our own midst to work as a workshop director. In conducting the first workshop, he or she will learn to be a good director for a second workshop. We suggest the following qualifications for the workshop director:

1. The workshop director should be a broadly educated individual. He should be aware of the ideology of his nation and be familiar with the developmental aspirations his country has set for itself. He should know of the general approaches being used by policy makers in the fulfillment of those

developmental aspirations. He should be clear about the role that education has been assigned in bringing about the development of communities in his country.

He should be a person who views education itself in a broad context. He should not be viewing education merely in terms of schooling. For him, education should not be something that is offered only in elementary and secondary school. He should, indeed, understand the important and the significant contribution that non-formal education of farmers, workers and housewives can make to bring development to the nation. And in this total enterprise of education for development, he must understand the role that communication must play. He must know the communication burden that must be carried over media and the communication burden that must be carried by printed material. He must understand and be convinced of the part that written materials -- books, pamphlets and folders -- have to play in promoting developmental communications.

2. The workshop director need not be a famous writer. It would, however, be an advantage if he has some experience of creative writing. That is, it would be an advantage if, in addition to being a specialist in communication, and a generalist in education for development, he has himself done some creative writing. However, this is not an essential qualification. What is essential, perhaps, is that he has experience of expository writing. Creative writing (poetry, short story, one-act play, short novel) as commonly understood,

seeks to interpret human experience dramatically and movingly to successive generations of people. Expository writing, however, is not necessarily written to touch the hearts of people or to entertain them but to engage the minds of readers and to inform them. Examples of expository writing would include informative material on agriculture, cooperatives, on human geography, about people and places on the various parts of the globe, and so on. Experience in expository writing, will be an important part of the qualifications of a workshop director. Again, a workshop director cannot at all do without editorial skills. This means that he or she will have critical understanding of the process of good writing and will be able to render help to those who are engaged in this process trying to develop expository or creative messages. This would require a sensitivity for language, ability to write with clarity and effect, knowledge of idiom and rhetorical devices, a sense for the organization of material, use of sub-heads and illustrations, etc., etc.

3. The workshop director should be a good consumer of research. He should, that is, have the competence to read published research in his area of interest and be able to draw from it the necessary implications for his work. We are making the point here that he should be able to make systematic use of whatever research is available in the area on such topics as vocabulary lists, adult interests in reading, psychology of motivation and communication, generally. On

the basis of this research he or she should be able to develop a program for the workshop and present it effectively.

The workshop director needs to be more than a consumer of research, he needs to be a researcher in his own right. When we say that he should be a researcher in his own right, we do not mean he should be a theoretician or a laboratory researcher. We mean only that he should be able to use simple naturalistic techniques to objectify impressions during need assessments and field-testing of written materials. As part of the writers' workshop, the workshop director will have to teach his trainees the rudiments of field-work to catalog readers' interests, to make inventories of folk forms of expression and to field-test their materials. This will require the development and use of simple interview schedules, and observation inventories. The workshop director should be able to help his trainees develop such instruments according to their immediate need. He should also be experienced in what are called naturalistic research techniques. By naturalistic research techniques, we generally mean, the ability to study phenomena as they occur in nature without artificially intervening in them or changing them or controlling them for the convenience of the researcher. Naturalistic research techniques, as one could surmise, are not as easy to quantify as the classical research techniques are. However, there are some protocols (principles, regimens and routines) that can be used to systematize and objectify what otherwise

might have been mere impressions. A workshop director should be familiar with these naturalistic techniques and be able to share them with his trainees.

4. The workshop director should be able to talk to other mediators in the publication process -- the illustrator and the printer. He should have experience of working with illustrators. He should know the difference between a line drawing and a half tone graphic. He should understand which is easier to produce and which is not. He should know what is a good illustration in the context of his culture, and what might not be a good one. He should also have knowledge of the processes of block-making. He should understand what kind of blocks are difficult to make and which ones are easier to make. He should be able to write instructions on an illustration in regard to enlargements, reductions, and in regard to the number of colors he wants used. He should understand how text material is composed. He should know typesets and fonts. He should understand the difference between monotype and linotype. He should be able to say whether materials should be printed "black and white" or in reverse, that is "white and black." Finally, he should understand the language of the printshop and be able to communicate instructions to the printer. This would mean, of course, that he does have the skills of proof-reading and can teach proof-reading skills and proof-reading signs to his trainees at the writers' workshop. He should also understand

his responsibility in regard to print orders on final proofs after galleys have been converted into page-proofs and so on.

5. Finally, and most importantly, the workshop director should be a good learner. In countries just beginning a program for reading materials for new readers, nobody is likely to come to direct writers' workshops with all these qualifications fully developed. Most likely, the workshop director would have the first two qualifications but will develop the others in the process of working. Indeed, the only way to acquire these qualifications is by working with printers, writers, illustrators and researchers. By developing techniques of disciplined observation, systematic reading and by putting to work tomorrow what he learned today, the new director will soon become an old hand at this business.

The "social architecture" of writers' workshops

It should be mentioned here, before taking leave of the subject, that the workshop should be seen in terms of two aspects: (1) the technical aspect; and (2) the social aspect. The social aspect (what we have colorfully called the social architecture) of the workshop should be given due attention. The workshop must be participatively organized so that participants can call it their workshop and identify with it. This does not mean that the workshop organizers have to have no plans made for the workshop. It means that the workshop must be re-invented with the participants in their local

setting, at that point in the history of their program.

There should be efforts at building trust and acceptance within the group of workshopers. Otherwise, it will be impossible, for the group to go through collective reviews of manuscripts, or any kind of self-criticism or mutual criticism.

It is not within the scope of this short section to list various training strategies that might be used in conducting writers' workshops. Individual guidance and assistance, however, seems a most obvious need. The individual writer must be assisted in writing and rewriting and rewriting, without losing heart.

Summary

Writers' workshops have been found to be useful mechanisms for recruiting and training writers of reading materials for new readers. Writers' workshops have also been used as retreats where writers can go for two to three weeks or months and work, without distraction, on writing and testing books and preparing them for publication. Writers' workshops vary in their objectives, their participants and their durations. Writers' workshops that seek to train people to write, must provide them actual experience in writing a short or long manuscript. A general syllabus has been suggested for writers' workshops which must be adapted to suit local objectives and local conditions. Steps in the planning of a book should form the heart of the curriculum of a writers' workshop, providing actual experience in the selection of subject and topic;

definition of general and specific objectives; decision about content and level of complexity; treatment of subject-matter; outline the manuscript; revision of the manuscript; and preparing the manuscript for the printer. The need of writers' workshops in an overall plan for the production of reading materials is elaborated and the qualifications of directors of such writers' workshops are discussed.

Things to do or think about

1. Design a proposal for the organization of a writers' workshop to write books for new literates to include: (a) a preliminary statement of objectives, (b) the types of participants to be invited, (c) tasks to be accomplished, and (d) a tentative time-table for accomplishing those tasks.
2. If you decided to organize a writers' workshop, who will be your trainees? Will you make it a national workshop or a regional workshop? Why? What will be some other considerations?
3. Draw up a list of names of people who could serve as possible directors of writers' workshops. Draw up another list of people who could serve as resource persons at such writers' workshops.

IX. EVALUATING FOLLOW-UP BOOKS IN MANUSCRIPT

In an earlier chapter addressed to writers (and translators), we had suggested that they should pre-test passages from their books-in-writing, with their potential readers, in the very process of writing their manuscripts. Such pre-testing of paragraphs and sections from the book, we had suggested, will inevitably improve the quality of writing.

Yet, such pre-testing should not preclude the need of review and evaluation of completed manuscripts by authors and/or editors, before their release for publication. In the following, we will discuss some of the approaches for review and evaluation of books in manuscript form. It may be noted that some of the ideas considered in this chapter are of direct use to the editor of materials for new readers, whose role and skills we have discussed in an earlier chapter.

Two approaches to manuscript evaluation

Two different approaches may be used for the review and evaluation of manuscripts before releasing them for publication:

- (i) peer review
- (ii) readers' evaluation.

The peer review involves review of the manuscript by the writer's peers -- those others, who share the writer's interests and skills. The readers' evaluation will, of course, be obtained from a select group of readers who can be

considered a representative sample of potential readers of the book.

It will be ideal to undertake a peer review first and then follow it up with a readers' evaluation. If both can not be done, a peer review should be considered sufficient.

Getting the manuscript ready for peer review or
readers' evaluation

The manuscript for review and evaluation should be prepared in a form that is closest to the form that the book will take when published.

Prepare the test version of the book in the same size in which the book will be available to readers. Also, use the same weight and quality of paper. If the paper for cover will be heavier than the one used in the text, find that heavier paper for the cover of the test version. If the book will be centrally-stitched then the test version should also be centrally-stitched. If it will be side-stitched, do the same with the test version. Will the cover be stitched or will it be pasted over? The test version should reflect what you will do in the final version.

Typewriters are now available which can take a variety of changeable elements. Different typefaces and type sizes can be put into the same typewriter and test versions can, indeed, have the same display of text that will be seen in the final book. These "veritypers" and "selectrics" do not cost too much any more -- relatively speaking! You may not have to buy

one of your own anyway, just for the preparation of test versions of books. Your city may have one of these typewriters in one of the government offices; or there may be one in a private organization. Look for one; try around.

What we have said about the many characteristics of the book is also true of illustrations on the cover and in the text. The artist should prepare illustrations as they will look in the final version.

It is possible that in some situations several compromises will have to be made in the preparation of the test version. The test version may be only approximately similar to the final version of the book. In such cases, the evaluator should be careful about drawing conclusions about the final version from the test version.

The peer review

The peers can not, of course, read and feel the book as the real new readers will, but they can evaluate the content and the structure, and the craft and the artistry used in a book. The peer group can analyze the message-making, and evaluate whether the decisions made by the writer of the manuscript in designing the message were the best possible decisions; and whether the results have been successful.

In an excellent paper, written by L. S. Saraswathi,¹ two basic purposes are established for writing for neo-literates:

¹L. S. Saraswathi, "A Critical Appraisal of Neo-Literate Literature or Supplementary Readers." Rural Development Society, Chingleput, India.

1. To help the adults to sustain the newly acquired literacy skills; and
2. To help the adults to acquire knowledge about matters of utmost importance in their lives in order to help them to improve the quality of their lives.

On the one hand, Saraswathi talks of the need for:	
large size of lettering	at least 24 points for beginners;
fewer number of words used in sentences, and in the entire content of the book	to promote reader confidence;
repetition of words used in the book	to promote fluency;
provision of spaces in-between words and sentences	to make the reading matter attractive;
familiarity of the language used	suggesting use of the spoken and colloquial rather than the literary and the classical and thus to promote understanding; and
use of pictures	as promptors of understanding and not as unnecessary distractors.

On the other hand, Saraswathi gives important pointers in regard to the need for attention to (a) the quality of information, and (b) the mode or style of presentation used in printing that information.

A. Quality of information

A.1 Newness of information

Give the readers useful information, indeed, information of utmost importance. It should be new information; or it should be details of information that readers know only vaguely; or information they will want to keep for frequent reference later on.

A.2 Truthfulness of information

There should be truthfulness in the information presented. If it is information about a new privilege or right offered to the people, it should be actually possible for the people to exercise that right or enjoy that privilege. The information should not present a dishonestly rosy picture of what is possible to do. The difficulties that will have to be faced, and how to tackle those difficulties should be dealt with in the material presented. If the book talks of nutrition and better food habits, there should be food available in the environment and should be within the reach of people.

A.3 Thought-provoking in nature

The material included in the book should be thought-provoking both in terms of information and how the information is presented. It is not always proper to instruct readers with do's and don'ts. Let them reflect. Ask good questions in regard to which they can think on their own.

A.4 Stress positive values

Beware of what the "hidden" curriculum of your message is. Stress positive values: cooperation, not competition; community good, not individual greed; etc.

B. Mode and style of presentation

B.1 Emotional appeal

The writing should offer characters that readers can identify with. These should be like people from real-life, in real-life settings. Some characters should be such that readers might hold them as ideal and may want to be like them in regard to social commitment, self-awareness and conscientization.

B.2 Realistic approach

The writer should not include exaggerations about the life and behavior of readers as at present, and make them look ridiculous and unscientific. The idea is not to destroy their self-image but to make them aware of their condition and encouraging them to do something about it. The argument should be constructed in a way that the sequence is not necessarily from a book of formal logic, but one which connects with the natural flow of logic-in-use of the people.

B.3 Familiarity of the style of communication

The style of presentation should not always be the essay; or, dry, formal narrative. Use should be made of conversations, folk songs and folk tales.

B.4 Variety in presentation

There should be a variety of presentations used -- not in the same book, but within a set of books. Essay, narrative, conversation, folk tales, drama, poetry should all be used.

Using many of the ideas of Saraswathi (and our elaborations of his ideas above); and the various points raised earlier in our discussions of writing, illustrations, and editing of reading materials for new readers, we suggest below a tool for use in peer review of books in manuscripts.

PEER REVIEW

(Book in Manuscript)

1 SIZE OF THE BOOK

Your comments on the size chosen for the book. Does the size accommodate illustrations and text display appropriately? Is it easy to handle? Does it fit reader expectations? Does the size chosen make economical use of available paper sizes? State the criteria you have used in making your comments on the size of the book.

2 QUALITY OF PAPER

What is the quality of paper used? Is it too thin? Is it too heavy? Will it print line drawings? Will it print photographs in half-tone? Will it print color? Do you suggest that separate types of paper for (i) title, (ii) text, and (iii) color reproductions? State the criteria you have used in making your comments on the quality of paper.

3 BINDING AND GENERAL GET-UP

Is the overall impression of the book good? What do you think of the binding. Does the book open fully and conveniently? Is all material properly placed in regard to margins, etc.?

4 TYPEFACES AND TYPE SIZES

Is the type size appropriate for adult readers? Is the typeface chosen legible? Is it attractive? Is there too much mixing of typefaces and type sizes?

5 LEADING AND SPACING

Is there enough spacing between words, and sentences? Is there enough white space between lines (enough leading, as it is called)? Is there enough spacing between paragraphs?

6 TITLE PAGE

Does the title describe the book correctly?

Is the title attractive and intriguing?

Is the illustration used in the title page appropriate and eye-catching?

Is the typeface and type size used on the title page appropriate?

7 THE INTENT OF THE BOOK

(a) Does the book describe in the first few paragraphs the total intent of the book? What the book is about? and What it will do?

- (b) Does the book actually do what it sets out to do; what it promised it will do? Explain your remarks.

8 UNITY AND INTEGRITY OF CONTENT

Does the book have unity (arrangement of parts into a homogeneous whole exhibiting oneness of purpose, thought, spirit and style)? Does the book have integrity (is complete and undivided)? That is, does it keep to the point; and say what it is supposed to say without wandering and digressions. Explain your remarks.

9 COHERENCE IN PRESENTATION

Is the content presented in logical order (this logic need not be formalized but may be rooted in people's own living logic)? Is there consistency and connectedness? Is the book intelligible and articulate? Can an outline of the book be developed easily on the basis of chapters, sections, paragraphs?

Explain your comments.

10 INTEGRATION OF THE VERBAL AND THE GRAPHIC

Are the textual material and graphic material (illustrations) well integrated? That is, do they complement and support each other? Do pictures act as prompts in the understanding of textual material? Do illustrations focus on characters and scenery or on the message? Are illustrations given captions, scales and legends wherever necessary? Are illustrations described or referred to in the text?

11 QUALITY OF THE MESSAGE

(a) Does the book bring in focus its main message or does one have to search for the real message of the book?

(b) Is the message given an emotional appeal?

(c) Is the message new?

(d) Is the message truthful?

(e) Does the message stimulate reflection and thought?

(f) Is the message usable in real-life settings? Is it easily transferable?

12 TREATMENT AND STYLE

(a) Did the book select appropriate treatment (narrative, conversation, folk form, drama, etc.) for the message?

(b) What about the general style of the writing? What is distinctive or characteristic of the style of the book?

13 READABILITY

Is the book within the readability level of those for whom it is intended? Are the sentences short? Is the vocabulary used familiar? Are new words presented with context clues, or otherwise explained? Are words repeated appropriately? Is the local idiom and style used? Is the syntax and structure natural. (Sometimes in trying to write short and

simple sentences, writers kill the natural syntax and flow of the language and make reading seem artificial and absurd.) Clarify your comments in each case.

14 CHAPTER AND PARAGRAPH DIVISIONS

Are the chapters appropriately divided? Are chapter headings appropriate? Are paragraphs appropriately divided?

15 SPELLING, PUNCTUATION, TYPOS

- (a) Circle incorrect spellings in the text and comment in this space.
- (b) Circle errors of punctuation in the text and comment in this space.
- (c) Circle typos in the text and comment in this space.

The readers' evaluation

When talking to the readers, we do not ask them to see through the process of message making or the structuring of the message, but about the effects of the book on them. We ask them about their understandings from the book. We ask them how they feel about it.

A representative sample of your potential readers should be carefully chosen. A sample of 35 to 50 readers spread over 5 to 10 communities should be sufficient. It may be important to start with some 50 people so that you may have enough people who would read the book and be able to respond. The representativeness of the sample chosen will depend upon the objectives claimed for the book. In the case of a book on a general topic which is supposed to be read by everybody, the sample may have to be chosen proportionately, to reflect the characteristics of the population in the communities. By way of an example:

	Farmers and homemakers		Workers and other wage earners	
	Male	Female	Male	Female
21 years old and below	p_1	p_2	p_3	p_4
Between 22-55 years old	p_5	p_6	p_7	p_8
56 years and older	p_9	p_{10}	p_{11}	p_{12}

Note: p stands for proportions. The total of p_1 to p_{12} may be 50.

If a book is for a special group of readers, then a special sample should be chosen that reflects the age, sex, occupational or any other category in which we are interested. In each case, the sample should be chosen in consultation with the literacy teacher or the community development assistant working in the area. This functionary should be able to certify that the subjects chosen were at one time declared literate, have retained their literacy, and are, in fact, good readers.

The writer or editor or any other investigator conducting the exercise should meet the readers in convenient groups in each community. The purpose of the study should be fully explained. More importantly, the mechanics of the study should be explained thoroughly. What is the purpose of the response sheets? Are they expected to write in the book? Should they read the book first and only then begin to fill the response sheets? Should they work on reading and filling the response sheets at the same time, in togetherness? Tell them if they should or should not discuss their reading with other readers. Tell them when you will be back for collecting the book and the response sheets. Tell them when is the last date when the material must be returned whether the book has been read or not; and whether the response sheets have been filled or not? Will you ask them any questions about their responses when you come to collect the book and the response sheets? How long might it take? What kinds of information

will you be looking for then?

READERS EVALUATION

(Book in Manuscript)

IMPORTANT INSTRUCTIONS:

Please complete the reading of the book before you start filling in this evaluation form (response sheets):

While you are reading the book, use a pencil to:

- (1) Circle those words and phrases that you do not understand.
- (2) Put a tick-mark (✓) against words and phrases that you found interesting.
- (3) Put brackets, (), around those sentences that were confusing or not fully understood.
- (4) Underline what you thought were the main ideas of the book.

Name

Age

Sex

Marital status

Occupation

Level of education/
of literacy

1. What is the book about?

1(a) Had you guessed the subject of the book from its title?

-
2. If you had to tell a friend who has not read the book, all that is in the book, what main ideas you will communicate to your friend? Only give the page numbers on which the main ideas have been underlined. You do not have to copy them here.
-

3. How many words in the book you did not understand? Please count the words you have circled in the book and give the number here.
-

4. How many sentences did you not understand or found to be confusing? Please count from the book the number of sentences around which you put brackets and give the number here.
-

5. What did you learn from the book that you did not know before?
-

6. Which of the new ideas that you have learned from the book are usable?
-

- 6(a) Which of those ideas are not practical and, therefore, are unusable?

-
7. Did you like the book?

WHAT DID YOU LIKE?

FOR WHAT REASONS?

-
8. Would you buy this book when it is published in its revised form?

9. Would you recommend it to your friends? Why would you recommend it?

Summary

The need for an evaluation of the book in manuscript, before it is released for publication is discussed. Two types of evaluations are proposed: peer review and readers' evaluation. Draft instruments usable in both types of evaluation are proposed.

Things to do or think about

1. Adapt the instruments included in this chapter to review and evaluation of rural newspapers.
2. Use these instruments, with revisions if necessary, to evaluate manuscripts of books brought to the workshop.

X. RESEARCH NEEDS OF THE FIELD

Each chapter of this monograph has been addressed to a particular audience. One chapter has been addressed specifically to policy makers; another to writers; yet another to trainers and so on.

This chapter has two audiences. First, it is addressed to instructors and lecturers in teachers' colleges and university education departments in the Third World. These are the people who are engaged in the training of adult educators in degree and diploma courses. They have a special obligation to undertake the needed research in this field of writing reading materials for new readers. On their own, and in close collaboration with their colleagues in other university departments, such as anthropology, social psychology, linguistics and folklore, is needed for the promotion of reading materials for new literates.

Our second audience for this chapter are the practitioners -- the writers, the editors, and the illustrators. Our message to them is simple: If researchers do not help you, then help yourself. Undertake on your own some of the research that you simply can not do without. There are many research-like activities which must be undertaken urgently. There is no time to wait.

An overall research agenda

All the knowledge we need, does not have to be invented

anew. A lot of it has been generated already in other societies, and is transferable to where it is needed. Some of it will have to be adapted, but adaptation of knowledge is, perhaps, a simpler process than creating new knowledge.

Some knowledge, on the other hand, will be specific to the country and language in which books will be written, and will have to be locally developed. This points to the need for the reading materials specialist to establish a research agenda and bring it to the attention of researchers in universities interested in nonformal and adult education. It would be ideal if institutions of higher education and other research institutions create this knowledge and systematize it for use by those writing books for new literates. However, if this cannot be done, or does not seem likely to happen in the short-run, then it is important for the reading materials specialist to undertake actions within their own ministries and departments for producing and synthesizing this kind of knowledge. To make sensible policies relating to the production of books for new literates, planners will need information on the status of readers. How many are there? Where do they live? What kind of incomes do they have? How do they relate to the idea of reading? Would they ever have the money to buy a book, or would they be obliged to go to the library to borrow one? Do libraries exist in their immediate vicinities? Does their occupational and work pattern allow them to go pick up a book to read?

Data must also be collected on the information needs and interests, the potential new readers seem to have. Research on the status of book publishing, on modes of distributing them and their sales must also be collected. Ideally, distribution of books for new readers must become part of the general marketing structures. However, one needs to find out whether a book market does exist, and if it exists, what is the extent of it? If the existing book market has distribution channels going no farther than the city and a few public libraries, universities and higher secondary schools, then clearly an alternative distribution system will be needed. If readers live in the rural areas, that would demand one kind of distribution systems. If they live in urban areas, different strategies may be required. These kinds of questions can be raised only on the basis of available data and collection of such data, therefore, would be an important part of the research agenda established by book production specialists.

One might also need a considerable amount of research in the basic area of print communication. What kinds of typefaces are more readable than others? What kind of get-up will attract adults without making them feel childish? What should be the size of the book? What kind of colors and pictures should it contain? How do adults in a particular society perceive pictures?

Questions should also be asked about what is simple and easy-to-read? In other words, one should understand the

concept of readability and be able to apply simple readability tests to materials that are produced. To do this, one has to develop vocabulary lists that tell us which words are used most frequently by a particular group of people, as they go about their daily lives. We must have vocabulary lists which tell us which words must be learned by people to be able to deal with the new development information. We must also have basic research done by academics in universities to develop readability formulas (in Hindi, in Farsi, in Spanish, in Kikwahili and so on), which should be simply applied to written material to evaluate levels of readability and then be able to revise materials to suit particular reading levels. This research knowledge is essential for implementing policies and plans of reading materials for new readers.

Immediate and urgent research needs

There are, however, some immediate and urgent research needs that must be met now. We practitioners will have to fulfill those research needs, if the academic researchers won't help. We will now discuss some of those needs in the following:

(a) Reading interests research

We do need to know about the "reading interests" of our prospective readers. There are at least two complexities involved here, however. First, a program of publication of

reading materials for new readers cannot be based solely on the expressed interests of adults in communities. The state always has its own developmental vision which demands a particular set of "reading needs." Some of these will be the same for the whole nation; some others will be differentiated according to regions and communities. It is these specific regional and locally differentiated reading needs that we must discover and reconcile with reading interests of adults in communities.

The second complexity appears at the community end: Who in fact will speak in behalf of the community? Can the new literate really articulate and express their reading interests? Or, will they merely tell us what we want to hear? Since books can't always be written and produced for very very small audiences, how do we generalize from specific responses?

In spite of all the limitations and constraints, the writer as a practitioner-researcher can help in building a useful body of knowledge about reading interests of adults. A few representative communities in a region may be selected and informal interviews may be held with small samples of adult men, adult women and youth representing different social and occupational interests. The basic questions to ask in such interviews are: What subjects will you like to read about? What will you like to read about those subjects? It is also possible to hold group discussions with different "naturally existing" groups within communities by asking them the same

set of questions.

It will be important to write formal reports on such research-like activities and share them with colleagues interested in such results. This will be the only way to make experience cumulative and to develop a reasonable sense of reading interests of adults that we as writers of reading materials seek to serve.

(b) Vocabulary research

Words, words, words -- that is what reading materials are made of. Words are the vehicles of information, ideas and values. Words are what a writer works with and trades in.

But words can be familiar and words can be unfamiliar. Words can be simple or difficult to read and understand. This is so because words are symbols that stand for things, actions, experiences, concepts, techniques, and ideals which may be familiar and concrete or which may be remote and abstract.

In a very real sense, teaching new ideas, attitudes and skills means teaching new words to our readers. But new words cannot somehow be implanted in the reader's mind. New words must be taught linked to experience, and in terms of old and familiar words. That is the challenge of the writer of materials for new readers. To meet this challenge, the writer of materials for new readers must know of

- (i) the spoken vocabulary of potential readers of the book;
- (ii) the words they already can read (and which have become sight words to most readers);
- (iii) the minimum set of new words which must be taught to readers to carry on a discourse with them on new topics such as family planning, primary health, citizenship, etc.;
- (iv) the words used in the popular communication channels of the country -- in newspaper, on radio and on TV; and
- (v) the words taught at various levels in primary schools for comparative purposes.

The writer simply cannot work without the knowledge of (i) to (iii) above. If the university researcher does not supply this information, the writer-practitioner must get it on his or her own. In that case, the writer may be content to go to a few communities and take samples of naturally occurring verbal communications in different social settings:

After the church
 In the market
 In the field
 In the bar
 In the cooperative
 In the school
 In the post-office
 At home
 At play, etc.

A battery-driven tape-recorder will help. If that is not available, the writer-practitioner will have to depend upon memory. At the end of each observation of 3 to 5 minutes, the writer will have to sit down and list the words used in conversation or discussion. A final and formal report may be nothing more than an alphabetical list as follows:

Words in the spoken vocabulary
of Urdu speakers in three
communities of old Delhi, India.

(150 time x topic samples of
 5 minutes each; total
 observation 12.30 hours.)

Words in
 alphabetical
 order _____

Times each word
 was used in
speech samples

The type of research-like activity described above will bring two additional advantages to the writer-practitioner, when this work is done by the writer-practitioner himself or herself. This work will sensitize the writer to the people who will be his or her readers and to the quality and

dynamics of the social settings in which they act out their lives. Second, this exposure will provide useful information on the syntax and semantics of the language as actually in use and will help in easy-to-read writing.

The writer must also know what words his or her potential readers already know and can perhaps read them as "sight" words. This will often mean nothing more than preparing an alphabetical list of words used in the literacy primers from which the new literates learned to read initially.

Finally, the writer must know the words (the language of discourse) that new readers must master to be able to understand and internalize new ideas in health, agriculture, family planning, cooperatives, etc.

Examine the words used in a book on primary health for field workers:

Measles
Pneumonia
Diarrhoea
Malnutrition
Anaemia
Malaria
Upper respiratory tract
Infection
Whooping cough
Tuberculosis
Bilharzia

Cholera
 Leprosy
 Scabies
 Syphilis
 Gonorrhoea
 Chancroid
 Immunization
 Virus
 Contagion

Quite often even the writer-practitioner may not know all these words! Once the writer himself or herself has learned these words, these words must, in turn, be taught to new readers -- in the language of literacy. It will not be a matter of simple translation. There may indeed be no equivalent words in the language of literacy. In such a situation new words will have to be invented. At other times, words may exist in the language of literacy that not only describe the set of symptoms accompanying a disease, but also include a culturally determined explanation for the set of those conditions. For example, the word for chickenpox in the Punjabi language is "Mata." The word "Mata" not only describes the condition called chickenpox, but also suggests that the remedy of the disease lies in making special offerings to a particular Hindu goddess.

(c) Visual literacy research

As we have pointed out earlier, too often illustrations

included in educational materials in Third World countries do not use the graphic idiom of their own cultures. Too many of the artists are caught in a colonial mentality and like to copy the graphic images and conventions of the West as they appear in foreign magazines and posters. As a result the illustrations they make are not understood by the people for whom they are intended.

On the other hand, there is little research available on the visual traditions of cultures in the Third World. Again, as we have repeatedly said earlier, the writer-practitioner need not wait. A beginning may be made with developing inventories of graphic images available in the communities in pictures, in sculptures and woven in fabrics. These should then be made available to the artist who is commissioned to prepare the illustrations or the cover for the book.

When a camera is available to the writer-practitioner, it should be used to take photographs of situations that will be illustrated in the book. These photographs can then be used by the artist to draw line drawings or flat pictures. The gains in naturalness and realism resulting from this method are truly impressive.

Until such time that research becomes available on style and color preferences, on perspectives and attention patterns, the writer should undertake pre-testing of illustrations to see what is liked and what is not; what is understood and what does not communicate.

A note to researchers

This note is addressed to researchers in developing countries; it is indeed an invitation to fame! It must be stated here that there are professional reputations to be made by researchers in almost all developing countries by undertaking vocabulary research.

There is the need to develop lists of words used by children and adults in their daily lives. What are the 1,000 most frequently used words in a language? What are the 2,500 most frequently used words in the same language?

What words are understood by those who have been to school? By how many? At what grade? Professor Edgar Dale and Joseph O'Rourke tested 43,000 words with school and college students and published their findings in a book called The Living Word Vocabulary, 1976. The results are indeed interesting:

Grade	Score	Word	Word meaning
04	67%	A-bomb	an atom bomb
06	90%	angle	a point of view
06	81%	bail	money for release
08	68%	cholesterol	fat in blood stream
10	79%	disproportionate	lacking in balance
12	38%	exploitation	unfair use

They also tested the different meanings of the same word, as follows:

06	77%	development	area of new buildings
06	76%	development	growth
08	68%	development	putting into use

The researchers need to help us with lists of words being used in newspapers, over the radio and on TV. They need to develop lists of words we must teach to our new readers to make the dissemination of development information possible in agriculture, nutrition, health, family planning, cooperatives and local self-government. They need to grade words by difficulty, as well as grade structures of language by difficulty. They need to develop and publish a variety of dictionaries of words, and phrases and proverbs and quotations.

Finally, university researchers can help in the area of readability research. The Americas developed readability formulas (to determine the readability level of a paragraph or a page of writing) almost half a century ago. The French (1939), the Spanish (1951), the Israelis (1957), the Dutch (1960), the Indians (1961), the Germans (1966), the Russians (1970) and the Chinese (1970) have come up with readability formulas in their national languages. The researchers in developing countries need to follow suit and need to undertake readability studies that in many cases may be replications of formulas used in other languages.

Summary

The bare outlines of a research agenda in the field of

writing for new literates is presented. The point is made that writers-practitioners do not have to wait forever for the researchers to come to their assistance. They must undertake for themselves the research they need in the areas of reader interests, vocabulary research and understanding of pictures.

Things to do or think about

1. Construct an interview-cum-observation schedule for use in the field to determine adult interests in reading for book production plans.
2. Have interviews with the local agriculture extension officer, health educator and the family planning educator and develop three different lists of words which must be used in the communication of development messages in these three areas.

XI. NOT BY BOOK ALONE: OTHER PRINT MEDIA IN DEVELOPMENT SUPPORT COMMUNICATION

This monograph has both a general title, and a specific title. At a general level, we have been interested in all reading materials -- sometimes called the print media. At a specific level our focus has been on the follow-up book.

There are, of course, other print media than the follow-up book. Among the list, one may include:

- (i) the leaflet and the folder
- (ii) the wall newspaper
- (iii) the rural newspaper
- (iv) the crossword puzzle
- (v) the comic book, and
- (vi) the special magazine.

Each of the print media listed above, deserves a special monograph, all to itself. At least long and substantial chapters could be written on each of these media. It is not, however, within the scope of this monograph to do so. We must be satisfied with very brief comments.

The leaflet and the folder

The leaflet is a sheet of paper, with some important piece of information printed on it. A sheet may be made into a folder, by folding it in two or three folds. Leaflets and folders always present important ideas in summary form, without too much background material or explanation. They

may be used before introducing a longer and more comprehensive discussion. Or, they may be used by way of summary.

See the specimen of a folder on the following page. This folder is on the subject of sheep rearing with minimum water consumption in the desert regions of India. It includes practical suggestions for optimal use of drinking water for sheep, based on the research findings of the Indian Council of Agricultural Research. The language is Hindi.

Wall newspapers

Wall newspapers, as the name suggests, are large sheets of paper put on the wall in a convenient location in the community. These wall newspapers do what all newspapers are supposed to do: bring news and views of interest to people to the people. Typically, wall newspapers are edited and prepared within communities and are often hand-written. However, some interesting things have been done with wall newspapers. For example, the mast-head of the wall newspaper; some national and regional news; and some features of general interest have been printed at a central location, leaving empty spaces to be used locally.

Rural newspapers

Rural newspapers are much more ambitious than wall newspapers. Typically, rural newspapers are community newspapers edited, produced and distributed at the community level. They are cyclostyled, not printed; and they are seldom

printed daily. Sometimes these rural newspapers serve large rural regions comprising many districts. In the later case, they are printed and may carry illustrations and photographs. But once, again, these larger rural newspapers are seldom published daily or even weekly. The zonal newspapers in Tanzania are an example of what we are discussing here.

Crossword puzzles

Crossword puzzles have been in Sunday editions of our daily newspapers for many many years. Educators have now invented interesting uses of crossword puzzles to teach vocabulary and important concepts. On the next two pages, we have included two illustrations from the material produced by the BBC in consultation with the "BBC Further Education Advisory Council." The book is called, Your Move.

The comic book

The comic book once again needs no extensive introduction. The popularity of the comic book has also been put to good uses by educators, especially adult educators. On the following pages, please see the use of this genre (called "Popular Theatre" in Mali) in teaching the value of honoring traditions.

The special magazine

Finally, some adult education organizations have published special magazines for adult audiences. Ujala (we have reproduced its cover earlier in the chapter on

yan ye marakô ye. daramani ni amadu ka
dugu don. u y'u ka demisenya kè yan ka
balikuya nyigôn lè yan. daramani ni
amadu ka fèriya lun ka di...



dugu dögöyara cogo o cogo duguje
tè lémè a la --- dunun fola ko o
mago bè jon na yan dugu kônô...



daramani bôra so, daba b'a kan na,
dun b'a bolo, ka foro sira minè. a bè
tilen foro la don o don. bée ko darama.
ni ye dabangana ye!



daramani sera kô da la...

bi lile bè sôn ka farinya i
n'a fà kunun ta. n bē kē n
yèrè ma fura ye ka nka
dun fa kô ji suma la...



DARAMANI KA KUNKOLOGELEYA



illustrations) is a special news-cum-literary magazine for new literate adults. The Sastra Sahitya Parishad in Kerala, India published a magazine to popularize science among ordinary people -- new literates, among them.

Summary

Brief introductory notes on print media, other than the follow-up book, have been included.

Things to do or think about

1. Design a folder that could be used to reinforce the developmental information included in the follow-up book you have written for new literates.
2. Write a wall newspaper for the "community of trainees" who have come here to attend this writers' workshop.
3. Try your hand at a crossword puzzle that tests the words that should have become sight words for those finishing their literacy classes.
4. Bring a popular comic strip to the workshop. Analyze the type of illustrations and the style of language. How do you know who is the speaker? How do you know whether a character is speaking aloud or thinking to himself or herself? How are transitions from one picture to another picture in the strip handled? What is the appeal of the characters in the strip?

XII. CONCLUSIONS

If a movement of book production for the new reading public has to be generated and sustained, then the policy makers have to make the first move. They have to be convinced at the need and of the feasibility of the approaches proposed here, so they can make the important allocative decisions. Policy makers must make their decisions, organize resources and pay the money so that the tasks that need to be undertaken can be tackled. It is for this simple reason that the first chapters of this monograph are addressed to the policy maker. It begins by trying to answer the questions that policy makers must ask: Why special books for new literates? And what books?

We have addressed ourself in this monograph also to other actors in the enterprise of writing books for new readers. We have talked to the writers and tried to discuss their special concerns. We have talked to the illustrators, publishers and distributors. Most importantly, we have talked to the directors of writers' workshops who, we think, will play the most important role in the provision of books for the new reading public.

The training of writers for writing materials especially for new readers, we think, is the heart of the matter. It is for this reason that we have given considerable attention to the concept of the "workshop" as a mechanism to train writers and to produce books. We have dealt with the organization of

writers' workshops and we have covered, in some detail, the kind of content that would be useful to cover in such writers' workshops. And while we have discussed technicalities, we have also tried to build the conviction among readers that writers can be trained; and we have tried to reassure policy makers all over the world that the writing talent is one talent they do already have, and need not import. It is often said that human talent is one thing which is most equitably and justly distributed among all the peoples of the world, of whatever race, color and creed. Unfortunately, people everywhere in the world, while they have the writing talent, do not always have the equal opportunity to actualize themselves. Many a flower, thus, bloom unseen; or do not bloom at all. There are singers and poets, bards and minstrels among us -- in small communities in the bush, in little hill villages, in towns by the river; in Tanzania, in Thailand, in Peru, in Iran, in Burma, in Indonesia, in Columbia, in Guatemala... Let us help them, help themselves.

APPENDIX "A"

DEPARTMENT OF COMMUNITY DEVELOPMENT, THE GOVERNMENT OF THE REPUBLIC
OF ZAMBIA, LUSAKA, ZAMBIA &

THE GERHAN FOUNDATION FOR INTERNATIONAL DEVELOPMENT, BONN,
FEDERAL REPUBLIC OF GERMANY

Workshop for
Writers of Reading Materials
for Adult Basic and Continuing Education

14-27 May, 1981
at Kitwe, Zambia

PROJECT DESCRIPTION

WORKSHOP FOR WRITERS OF READING MATERIALS FOR ADULT BASIC AND CONTINUING EDUCATION

A Workshop for Writers of Reading Materials for Adult Basic and Continuing Education will be held in Kitwe, Zambia during 14 (Thursday) - 27 (Wednesday) May, 1981. The workshop has been sponsored jointly by the German Foundation for International Development, Education and Science Branch, Bonn, West Germany and the Department of Community Development, Government of the Republic of Zambia, Lusaka, Zambia.

BACKGROUND

This workshop is a spin-off from an earlier workshop on the subject of curriculum development for adult basic education and functional literacy organized under the same sponsorship in May 1979. The production of follow-up reading materials for new literates had been identified then as an area of priority concern and plans were set in motion to train a group of writers and translators who could write reading materials of interest to new readers and could translate those in all the different languages of literacy in Zambia.

An important initiative was undertaken by the Department of Community Development of the GRZ by way of preparation for the forthcoming writers' workshop. The six-month course for community development workers held at the President's Citizenship College during June-December, 1980 was redesigned and given an articulated writing focus. All the 22 community development assistants who attended the course were selected for their proven ability or clear potential as writers and translators to cover all the seven languages of Zambia. The training curriculum was expanded to include techniques of writing literacy primers, methods of conducting reading interests research and vocabulary research and techniques for pre-testing instructional materials.

THE WORKSHOP MODEL

The training model is unique to this workshop. It was developed, on the one hand, to fulfill the particular needs of literacy and post-literacy programs in Zambia; and, on the other hand, to avail fully of the opportunities for resource sharing and institutional collaboration that happened to be available in Zambia at the time. The general design, the statement of objectives and curriculum content of the workshop were finalized in consultation with the Commissioner, Department of Community Development, GRZ, and his senior officers, during a visit by Professor H.S. Bhola, director-designate of the workshop, to Zambia in behalf of the German Foundation for International Development in August 1980.

The workshop design included three stages:

The Community Development Course with Focus on Writing (Stage 1)

The six-month course for community development workers held at the President's Citizenship College, Kabwe, during June-December,

1980 (see para 2 under the Background section) constituted the first stage of the training model. The 22 trainees of the Kabwe course were also to be the trainees at the Kitwe workshop. Their training at Kabwe was to prepare them in the methods of reading interests research, vocabulary research and pre-testing of instructional materials. They were to be taught concept of readability and the art of simple writing; and they were to write a literacy primer individually or as part of a writing team.

Field Work and Manuscript Development (Stage, 2)

From mid-December 1980 to mid-May 1981, the participants were to be posted in the field an as to cover all provinces and all language areas of Zambia. There, they were to conduct reading interests research to do content planning of their books; conduct vocabulary research for use later in their translation work; actually write a manuscript of a book on a topic assigned to each by the Department of Community Development (if necessary, in consultation with the local extension personnel); and pre-test a few translated passages from their manuscripts.

Thus, each participant would bring the following to the Kitwe Workshop in May 1981:

- (1) A manuscript of 25-40 pages of a follow-up book (not a primer) in English, on one of the topics pre-assigned by the Department of Community Development.
- (2) A short 4-5 page report on research on reading interests of adults in the area of the participant's posting during mid-December, 1980 to mid-May, 1981.
- (3) A short 4-5 page report on vocabulary research conducted in the language of the region of posting of the participant during mid-December, 1980 to mid-May, 1981.
- (4) A short report on pre-testing of 3-4 translated messages or pages from the manuscript of the follow-up book written by the participant.

Kitwe Workshop for Writers of Reading Materials (Stage, 3)

The Kitwe Workshop for Writers of Reading Materials (14-27 May, 1981) will constitute the third stage of the overall training model and will have two related sets of objectives: instructional objectives and work objectives.

Instructional Objectives

Since the participants will be coming to Kitwe with considerable formal training and practical experience in research and writing behind them, the instructional objectives will focus upon review, exchange, evaluation, systematization, strengthening and further extension. These will be accomplished by covering the following topics:

- Review of collaborative relationships among and between the policy maker, planner, trainer, writer, researcher, illustrator, publisher, and librarian in the development, production and distribution of materials.

-- Special orientation of writers for writing books and other materials for the new literates.

-- Needed vocabulary research for writing for new literates; and conducting such vocabulary research when none is available.

-- Conducting research in reader interests and using results of such research in content planning for books for new literates.

-- Writing to be understood.

-- Informal pre-testing of written materials before releasing for publication.

-- Conducting expert reviews of manuscripts of books for new literates.

-- Special problems of translating books for new literates from one regional language to another regional language.

-- Strategies for sale and distribution of reading materials for new literates.

-- Promoting the reading habit.

Work Objectives

In addition to these instructional objectives, the Kitwe Workshop will have important work objectives. Each participant will review, and where necessary rewrite, his or her manuscript developed during the field work period. Opportunities will be provided for reading of all the manuscript by all the participants, for detailed group reviews of each manuscript, and for individual rewrites. From one-third to one-half of the 22 manuscripts will be revised on the basis of peer and expert review within the duration of the Kitwe workshop. Revisions of the remaining manuscripts will be completed by mid-June, 1981. All manuscripts will be translated and made ready for publication by the end of August 1981.

WORKSHOP METHODS AND PROCEDURES

The workshop procedures will be defined by two general principles of participative planning and task-orientation. The workshop must complete review of manuscripts already completed and should assist participants in the rewriting of manuscripts needing such rewrites. This must involve considerable individualized attention as well as group work for peer reviews of materials. Individual and group work will be supplemented by plenary sessions to make professional inputs into the workshop and to conduct lectures and discussions.

EVALUATION

No tests or instruments will be used to evaluate individual performance of participants. Evaluation of manuscripts, translations, and reports produced by participants will be diagnostic to serve instructional purposes. The participants will be encouraged to conduct an overall evaluation of the workshop procedures and outcomes.

DOCUMENTATION

Workshop documentation will consist of the following:

- a) The handbook, Writing for New Readers, written especially for the Kitwe workshop will serve as the workshop manual. It will include the material necessary for justifying policies and plans for production of reading materials; for developing the skills of editing, writing and translating; for training of writers within workshops; for developing criteria of evaluation of manuscripts; for understanding methodologies of pre-testing instructional materials and research; and for distribution of reading materials.
- b) Reference materials in the form of dictionaries and grammars of the seven Zambian languages in which reading materials will be written; vocabulary research related to primers and readers already in use; technical references on health, nutrition, agriculture, etc., and pictorial references for use by the illustrator.
- c) Manuscripts and research reports brought to the workshop by participants.

FACULTY

The faculty will be led by Professor H.S. Rhola of Indiana University at Bloomington. Dr. Josef Muller of the German Foundation for International Development will be a second member of the faculty. At least two more members of the faculty will be named in consultation with the Government of Zambia from within Zambia.

PARTICIPANTS

The participants to the Kitwe workshop will be the 22 officers of the Department of Community Development who attended the course in community development in the President's Citizenship College during June-December, 1980 and later worked in the field writing manuscripts of books for new literates.

ORGANIZATIONAL ARRANGEMENTS

See material appended.

APPENDIX "B"

ANNOTATED BIBLIOGRAPHY*

Adult Education Writers' Workshop, Lahore, Nov. 13-17, 1972.
(Collection of papers bound together by the Library)
Lahore, 1972. Organized under the auspices of Adult
Education Development Board.

This report of a 1972 writers' workshop has as its major
consideration the state of materials used in literacy pro-
grammes in Pakistan. The report includes workshop "hand-
outs" on the art of writing simply, format for production,
knowing the reader, and special considerations for the
author in writing for a newly literate audience.

Ahmed, Hushtaq. "A comparative study of two styles of
writing for new literates", in *Literacy discussion*.
Tehran, International Institute for Adult Literacy Meth-
ods. v. III, no. 2 (June 1972), p. 293-301.

This study compares two styles of writing for new liter-
ates in Zambia. One was a literal translation of an
English text into the vernacular. The second was written
in a style natural to Bemba, a Zambian language. The
study hypothesized that the style of the former was arti-
ficial, retarded speed and comprehension and was diffi-
cult for the new literate to read. The findings of the
survey in regard to reading and comprehension ease,
though favouring the revised version, was insignificant.
In matters of preference, the majority of those inter-
viewed preferred the translated text.

Asthana, V. K. *Evaluation of workers mobile library at
Kanpur*; a draft report. Lucknow, Investigation, Evalua-
tion and Research Coordination Section, Literacy House,
1968. 78 p.

* This annotated bibliography was prepared by the research
and documentation staff of the International Institute
for Adult Literacy Methods, Tehran, Iran. Annotations
should enable policy makers to make appropriate choices
about supplementary reading and reference materials.

Look at these sentences,
then pick the right sentence
to go on the dotted lines.

- He is kicking a football.
- He is sticking up posters.
- He is locking the car.

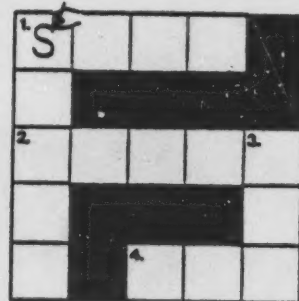


He is sticking
up posters.





Fill in this crossword.



Across
→

- 1. The potatoes are in a
- 2. This is a grandfather
- 4. The child is in the



Down
↓

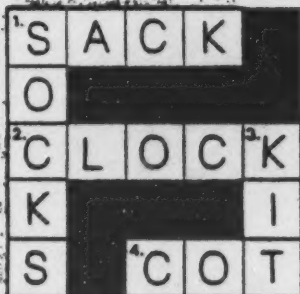
- 1. He has on a pair of striped
- 3. This is a tool



Check here:

- On page 8:
1. cup
 2. key
 3. kettle
 4. cat

On page 17:

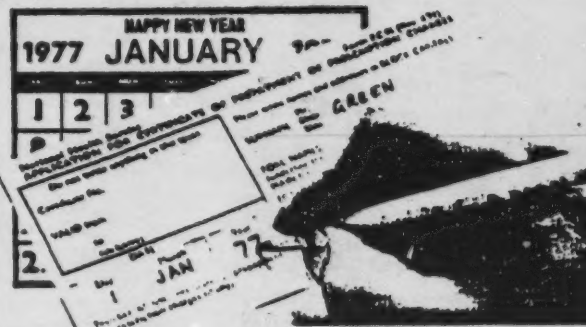


- On page 28:
1. At ten o'clock.
 2. It is three o'clock.
 3. It is to Leeds.
 4. The old car is on the left.

BEST COPY AVAILABLE

year
YEAR

5



SPRING

SUMMER



AUTUMN

WINTER

The report presents evaluation data on workers' mobile library system which was begun by Literacy House in 1967 to establish and maintain a flow of follow-up materials to new literates.

Asthana, V. K. *21st Writers' Workshop; an evaluation.* Lucknow, India, Evaluation and Research Section, Literacy House, 1970. 25 p.

This workshop report provides background information on Literacy House's school of social writing and outlines procedures employed in the conduct of writers' workshops. The document presents evaluation data on the workshops and participants.

Bamberger, Richard. *Promoting the reading habit.* (Paris) Unesco (c 1975) 52 p.

In this study, the author presents a summary of the findings of international research on the promotion of the reading habit. Although an impressive study, the author has not included research on the promotion of the reading habit among a new literate population nor has this audience been included among those for whom the reading habit should be promoted.

Barnett, Stanley A. *Manual on book and library activities in developing countries*, by Stanley A. Barnett (and) Roland R. Piggford. Washington, D.C./New York, Agency for International Development/School of Library Science, State University of New York/olf Management Services, Wolf and Company, 1969. xi, 235 p.

The first part of this manual provides general background information on needs and practices dealing with the role of books in national development growth process, summaries of the major book needs in Africa, Asia and Latin America, and summaries of developing country book and library programmes. In the second part, the manual describes activities, programmes, methods and techniques for implementation that have been employed in the creation of book related programmes and projects in the developing world. Although no one section of the book

treats the production of reading materials for new literates, specific reference is made to the existing needs of such an audience.

Benue Valley Vernacular Writers Workshop, Nkar, Nigeria, 1973. Report, by Rob Koops. 11 p.

This document provides the reader with the objectives of the organizers of the above mentioned writers' workshop. The skills and ideas developed during the workshop included writing various types of literature, preparing booklets and determining costs, and organizing people into a working literacy programme. The workshop report stresses the importance of the preservation of oral tradition, the importance of traditional knowledge, the need for a continuous output of literature and the inclusion of people with specialized outside knowledge into the writing task.

Clarke, Ronald F., ed. *Continuing literacy*. Kampala, Milton Obote Foundation, Adult Education Centre (c 1968) 194 p.

This three part conference report contains seven papers presented at a 1968 conference on functional literacy and the provision of continuing reading materials. Major areas treated by the papers include problems of literacy follow-up, preparation of reading materials, the teaching and practice of reading skills and distribution systems for books and reading materials.

Contreras, Luis. *Manual sobre la preparación de materiales de lectura para adultos* (Manual for the preparation of adult reading materials.) (by) L. Contreras (and others) Caracas, CREA, 1972. 115 p.

This manual, written especially for producers of easy to read materials in Latin America, treats many of the technical human and material resources, economical and distribution problems involved in the production of reading materials for adults. Separate chapters are devoted to the fundamentals of production and the use, function and content of reading materials for an adult audience.

Cook, Bruce L. *The use of pictures in literacy education*.
h.p. 1973, 71 p.

This study summarizes a survey of literature on the use and role of pictures in literacy education. The three basic areas considered in the study are communication by pictorial symbols, the use of pictures in education for literacy; and the use of pictures in publications for new literates.

Delavenay, Emile. *For books*. Paris, Unesco, 1974. 74 p.

The aim of this booklet is, by briefly showing the diversity of the tasks undertaken since International Book Year, to survey the multiform but concerted and co-ordinated activities which, while centred on books as their main theme, converge on the fuller development of man. The booklet addresses the problems involved in providing books for a newly literate audience and suggests transcription of non-written languages, production of books in national languages and functional literacy as possible aids in remedying the situation.

Ganapathy, K. R., asst. ed. *Writing for low level literates*. Bangalore, University of Agricultural Sciences, 1971. 34 p.

In this booklet, the author presents the different aspects of the problem of mass communications with an emphasis on the problems of communication as applied to low level literates. The author encourages the use of newspapers in providing access to reading materials for new literates. Writing and publication guidelines are given as well.

Gordon, Raymond G. Jr., ed. *Notes on literacy* no. 13. Huntington Beach, California, Summer Institute of Linguistics, 1975. 40 p.

This paper presents a detailed summary of the way in which writers' workshops have been conducted by SIL in both Latin America and Nigeria since 1970. The report includes samples of "handout" materials such as format,

general procedures, village news sheets, which were used in the course of the training programmes.

Heintze, Ingeborg. *The organization of the small public library*. (Paris, 1963) 56 p.

This booklet was written specifically for people without previous library training or librarianship and who are faced with the task of running small public libraries. The publication explains the rudiments of library work and provides further sources to which the reader may turn for additional information.

Hussain, Ch. Ghulam. "Communicative publications for neo-literate farmers", in *Literacy discussion*. Tehran, International Institute for Adult Literacy Methods. v.II, no. 3 (Summer 1971), p. 129-134.

In this article, the author speaks of a growing awareness for making provisions for an extensive range of communicative publications on subjects of immediate interest to neo-literate farmers in Pakistan. He cites the assessment of reader interests, distribution and sale of reading materials as major obstacles to be overcome in the provision of adequate reading materials for a newly literate audience.

"Illiteracy in India", *The Education quarterly*. New Delhi, Ministry of Education. v.xx, no. 2 (July 1968), iii, 59 p.

The paper discusses the types of literature required for a new reading audience, the need for preparation and production of literature, the problems involved in book production, research studies carried out on reader interest among new literates and the present (1968) situation of literature production for new literates in India.

International Symposium on Functional Literacy within the context of Adult Education, Berlin West, 1973. *Etude de cas sur Kibaru*, par Boubakar Mahamane Traore. (Berlin?) Fondation Allemande pour le Développement International/ Institut International pour les Méthodes d'Alphabétisation

des Adultes, Téhéran/Association Allemande des Universités Populaires, 1973. 7, 2 p.

The development of a rural newspaper as a means of follow up literacy support in Mali is the subject of this case study. Difficulties encountered in the management and distribution of the newspaper and the prospects for its future use and place in literacy follow up are discussed.

Kaunganno, Ezekiel E. *A national plan for the development of library services.* (Naircbl?, 1972) 24 p.

In this paper the author discusses briefly the principles of macro-library planning and then proceeds with a case study of the Tanganyika Library Service which was founded in 1964 and which provides valuable back up support for the national literacy campaigns in Tanzania.

Klitgaard, S. A. *Factors influencing reading in Dari.* Kabul Functional Literacy Project, 1975. 10 p.

The aim of this paper is to call attention to certain factors to be considered when setting norms for the preparation of reading materials in a language such as Dari. Factors discussed include the choice of script, number of letters in the alphabet used, sound representation, word length, spacing of words, and printed or calligraphed words.

Lawrence, Robert de T. *A short course on establishing self-help, self-supporting news publications in the developing nations.* Delivered at the University of Dakar under the guidance of Unesco and Aid/Washington, July 1970 (n.p. c 1970) 124 p.

This seminar report presents the outline of a course in rural journalism offered to participants from fourteen Francophone countries in Africa. The author also provides background reading on the need for local publication, the use of small equipment in production, planning for production of rural news media, training for production, writing for and managing a rural press enterprise.

Hagney, Gordon Kay. *The expressed reading interests and motivations of male literacy students in Kabul, Afghanistan*. n.p., 1974. xvi, 163 p.; and Hagney, Grace E. *The expressed reading interests and expectations of newly literate women in Kabul*. Syracuse, New York, 1974. ix, 148 p.

These companion studies report on surveys of reader interest and preference among newly literate women and men in Kabul, Afghanistan. The survey of female new literates showed a preference toward literature dealing with religion, sewing and family problems. Women with a higher literacy ability seemed to be more interested in careers, social studies and reading for relaxation. The major interests indicated by male new literates were the Islamic religion, stories and news articles. Both studies include sample copies of the interview schedule used in the survey in the English and Dari languages.

Ministry of Education and Social Welfare, Directorate of Adult Education, India. *Preliminary report on problem survey preparatory to construction of functional material in Jaipur district*. New Delhi (ca. 1971) 11, 39 p.

This report deals with the conduct of a problem survey prior to the construction of reading materials for farmers in an Indian literacy project. The report outlines the procedures adopted in conducting the survey, the diagnosis of the situation, the interpretation of the situation and the definition of the functional literacy target. Among annexes included is a copy of the problem survey questionnaire.

Nagappa, T. R. "Work-oriented literature for neo-literates; a team operation", in *Indian journal of adult education*. New Delhi, Indian Adult Education Association. v. 32, no. 7 (July 1971), p. 15-16.

The activities of the Mysore State Adult Education Council in the realm of publication/production of reading materials for new literates are the subject of this short article. The author discusses the need for the conduct of surveys of reader interests and the use of those surveys in subsequent writers' workshops.

National Writers' Workshop on Production of Reading Materials for New Literates, New Delhi, 23-26 April, 1971. *Report of the workshop*. New Delhi, Directorate of Adult Education, Ministry of Education and Social Welfare (1971?) 16, 8 p.

This report comments on major questions of concern in the production of reading materials for new literates and those with limited reading abilities. Points discussed include criteria for material readability, subject matter surveys, schemes for bringing out more literature and prize competitions for authors.

National Writers' Workshop, Ukarumpa, Papua New Guinea, June 1975. *Report of the National Writers' Workshop* (by) Ernest L. Richert. Ukarumpa, Summer Institute of Linguistics, 1975. 13 l.

This report, on a writers' workshop for participants representing nine linguistic groups, places emphasis on the use of the vernacular languages in the preparation of reading materials for new literates.

Perry-Widstrand, Rede. "Library services - for whom?" in *Library in East Africa*. Uppsala, Sweden (1971), p. 9-19.

In this article, the author discusses the current situation of library services in East Africa and the increasing need for re-organization of libraries to meet the needs of the masses. He feels that libraries have a significant part to play in literacy and can be a prime mover in the provision of reading materials for new literates.

Richards, Charles Grantson, ed. *The provision of popular reading materials*; a collection of studies and technical papers (Paris) Unesco (c 1959) 298 p.

This Unesco publication is perhaps the most well-known single volume devoted to the production of literature for a newly literate audience. Not only does the book offer advice to those writing materials for new literates, but it reports, as well, on the activities of

organizations at work in the field and on research on communication through printed materials, factors influencing the effectiveness of fundamental reading materials, book illustrations and word counts. The case studies, which represent the bulk of the document, present steps taken by various governments to bridge the gap between the literacy primer and the normal production of publishing houses.

"The role of libraries in post-literacy adult education" by E. E. Kaunganno in *Literacy documentation*. Tehran, International Institute for Adult Literacy Methods. v. III, no. 2 (Spring 1974), p. 1-11.

In this article, the author discusses the goals, the policies and the problems of providing library services for new literates of mainland Tanzania. ..

Seminar on Regional Problems of Book Production and Distribution in the Caribbean, St. Augustine, Trinidad and Tobago, 1972. *From imitation to innovation*. (St. Augustine? Secretariat of the Trinidad and Tobago National Commission for Unesco, 1972?) 216 p.

This report on regional problems of book production and distribution treats the production of reading materials for a wide range of audiences. The report represents one geographic region's attempts to develop an appropriate book industry rather than copy the industry of another area.

Shaw, E. C. *Reaching new readers in rural areas*. (Lucknow) Literacy House (1970) 34 p.

The author discusses distribution systems developed and tried by Literacy House, Lucknow, in making reading materials available for a new reading public in rural areas. Systems discussed include the tin trunk library, the market mobile library and bell bicycle library.

Shivpuri, P. N. *Reading interests of neo-literates*.
(Lucknow, India, Literacy House. 1969) 10 p.

This Indian study reports on a survey conducted in an area long served by Literacy House, Lucknow, and its library distribution system, to find out who were the beneficiaries of literacy classes, who had retained literacy skills, who had been provided with follow-up materials and what types of literature new literates were interested in. The findings of the study contradict previously held views that rural new literates would be naturally interested in agriculture, animal husbandry, and religion. Those interviewed voiced a strong preference for stories, folk tales and drama.

Simple reading materials for adults: its preparation and use. (Paris) Unesco (2nd. print. 1965, c1963) 95 p.

This book is intended as a working guide of methods for those who write, illustrate and publish reading materials for new literates.

Smith, G. A. *A report on the information pilot scheme for rural libraries*, (Salisbury) Institute of Adult Education, University of Rhodesia (1973) 23 p.

In this paper, the author discusses the need for library services in African rural areas to be integrated with overall development. He reports on a pilot project employing a distribution system similar to one developed by Literacy House, Lucknow - the tin trunk library service.

Topuz, Rifzi, "Creation of a rural press for the newly literate", in *Literacy work*. Tehran, International Institute for Adult Literacy Methods. v. I, no. 4 (January 1972), p. 87-92.

In his three part article the author treats the aims of the rural press in Africa, how to create a rural newspaper and the present situation and constraints affecting the establishment of rural presses in developing countries. Among the major aims of a rural press, he

lists that of providing reading materials, ensuring continuing education, provision of civic information, creation of a dialogue with the masses and ensuring the participation of the masses.

Unesco Regional Office for Education in Africa, Senegal.
Colloque Régional sur le Développement des Journaux Ruraux en Afrique Francophone, Dakar, 17-22 décembre 1973.
Dakar, Unesco/Centre d'Etudes des Sciences et Techniques de l'Information (1973?) 1 v. (various pagings)

This regional seminar report presents position papers on the state of the rural press in six Francophone African countries: Dahomey, Mali, Niger, Republic of the Congo, Togo and Upper Volta. The report also includes papers concerning rural press in general, milieu studies, research and evaluation efforts necessary in the establishment of a rural press; the equipment, production, administration and diffusion processes involved in running a rural press programme.

U.S.O.M. Research and Evaluation Division, Thailand.
Reading materials and printing facilities in six north-east chonguats. (Bangkok?) 1970. v, 49 p.

This report on field research in rural Thailand treats four questions to which the research was directed: What materials are available for people to read? Are rural people sufficiently motivated to read? What kinds of reading materials and format are more popular? and What kinds of printing facilities exist up-country?

Workshop on Functional Literacy, 5th., Lucknow, Literacy House, 16-21 August 1971. *Follow-up of literacy* (by) Anand Prakash (1971?) 7 p.

In this short paper, the author presents the aims of follow-up programmes and gives suggestions for follow-up materials and their distribution. Most of the suggestions offered concerning distribution systems are among those developed by Literacy House, Lucknow: the tin trunk library, market mobile libraries and the bell bicycle library.

Workshop on Writing Functional Literacy and Post-Literacy Materials, Ibadan, 1972. *Programme, group reports, papers* presented by Amir H. Magutien. Ibadan, Institute of African Adult Education, University of Ibadan, 1972. 1 v. (various pagings)

This report deals with an operational seminar in Nigeria in which attention was given to the application of the concept of functional literacy, a review of work-oriented primers available from various Unesco pilot projects and special emphasis on the way and the method to write functional literacy and post literacy materials.

World Congress on Reading, 5th, Vienna, 1974. *Literacy and libraries*, by Henry T. Drennan. 21 p.

This paper discusses a growing awareness among American librarians of the need to reassess modes of delivery and library use to include a wider reading public, many of whom are labelled as "disadvantaged". The author presents library programmes among "rural isolates", especially the Appalachian whites and American Indians, as examples of the provision of library services to members of the disadvantaged public.

Addendum to the Bibliography

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Datus C. Smith, Jr. The Economics of Book Publishing in
Developing Countries. Paris: Unesco, 1977.

D. C. Smith, Jr. A Guide to Book Publishing. New York:
Bowker.

Ralph C. Staiger. Roads to Reading. Paris: Unesco, 1979.

Unesco. Simple Reading Materials for Adults: Its Preparation and Use. Paris: Unesco, 1963.

. Village Mini-Library Movement in Korea. Seoul, Korea: Korean Mini-Library Association pamphlet.

APPENDIX "C"

Institutions interested in the training of writers and production and distribution of reading materials for new readers

1. Unesco Regional Office for Culture and Book Development
in Asia, 39 Delhi Housing Society, Bahadur Shah Zafar
Road, P.O. Box 8950, Karachi, 29.

The office publishes a quarterly newsletter which is available on request from the above address. Typically 24 pages, it is a storehouse of up-to-date and useful information, and comment related to book production. While the focus is all books and Asia, the material is applicable to books for new readers and to all Third World countries.

Directorates of adult education and community development in different parts of the Third World should request copies and should undertake the further responsibility of disseminating relevant information to people interested in "books for new readers" within each country.

2. Intermedia, 475 Riverside Drive (Room #670), New York,
N.Y., 10027.

Publishes a quarterly newsletter The Word at Work
(typically 4-6 pages), full of excellent practical material on
how to write reading materials for women and children.